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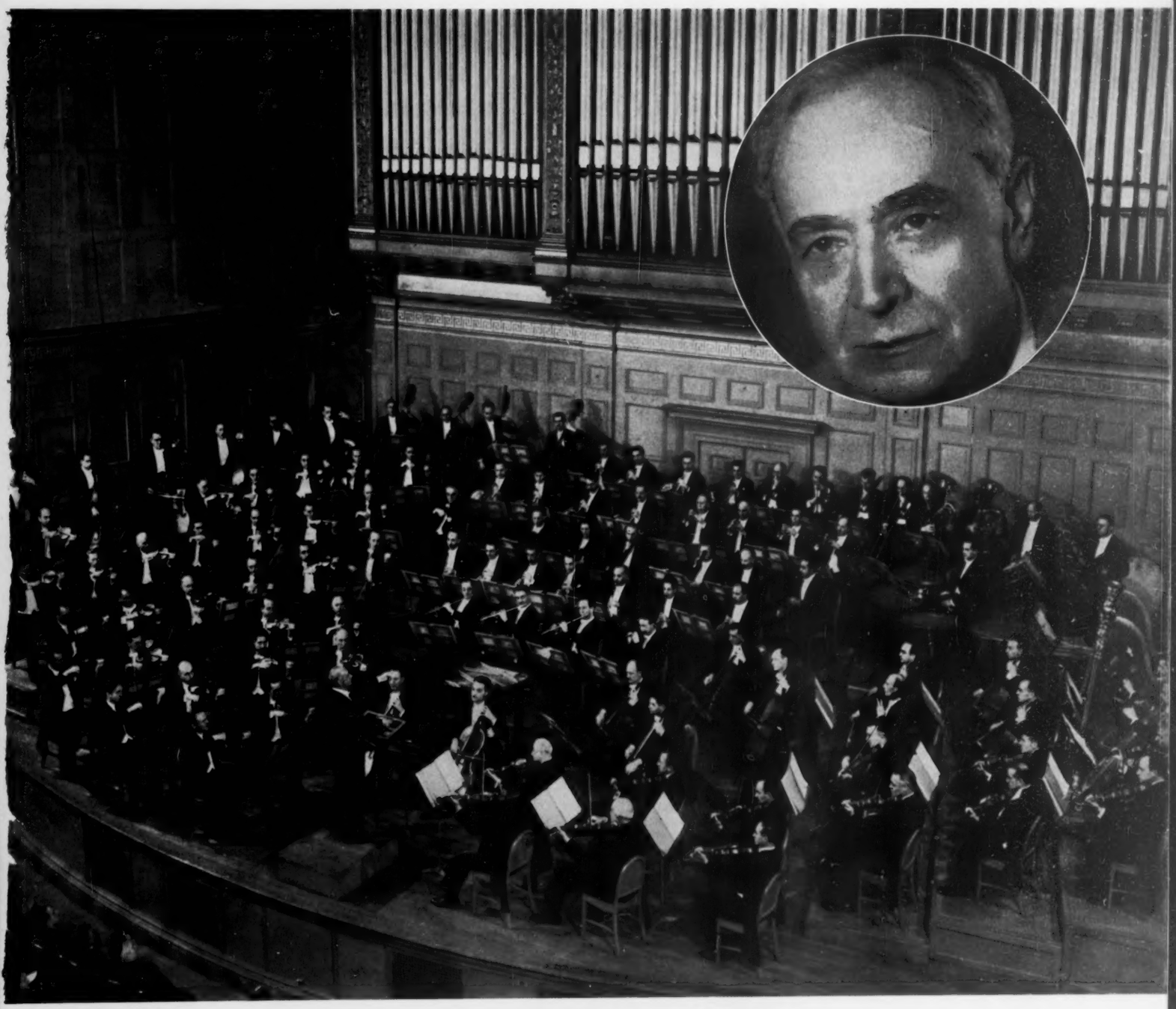

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THREE MEET.
Harriet Cohen, English pianist, with Zoltan Kodaly and Sir Arnold Bax.

Entering the New Year

ELEAZAR DE CARVALHO
With the group of soloists and dancers featured in De Falla's El Amor Brujo, presented by the Brazilian Symphony Orchestra in Rio de Janeiro. L. to r., Mandel Manteiro, Ajara, Mr. De Calvalho (conductor), Marquita Flores, Vaslau Veltchek. A similar performance is planned by the Brazilian director during his current orchestral assignments in this country.

VIGNETTES OF ARTISTS ON THREE CONTINENTS

BROOKS McCORMACK,
American tenor, for whom Tullio Serafin is reviving Bellini's I Puritani at the Teatro La Fenice in Venice, will sing the entire opera in the original key, as written for Rubini in 1835. (Photo by Luxardo)

TO TOUR IN JOINT RECITAL
Eugene Conley, tenor, and his wife, Winifred Heidt, contralto, will combine joint recital appearances with their individual schedules of opera and concert. (Photo by Bruno of Hollywood)

JEAN LOVE,
soprano, with Melinda, the new debutante daughter, who arrived in time to travel with her family to Australia. Miss Love, in private life the wife of the composer and poet Sidney King Russell, is making her first visit to her native country since coming to America as the student winner of the Melba Scholarship for vocal training. During her stay, she will be heard in concert and on broadcast programs. A second Town Hall recital is scheduled for the soprano on her return to New York.

THE SENIOR CHOIR
of Memorial Baptist Church, New York, Edward Lee Tyler, conductor. L. to r., Peter Rewaga, tenor; James Hall, bass; Ruth Stewart, soprano; Ruth E. Gibbs, mezzo-soprano; Virginia Harper, assisting artist at the organ and piano; Edward Lee Tyler, at the piano. (Photo by De L'Aigle)

SUGGESTION NOTED.
Louis Kaufman consults with Francis Poulenc, whose Sonata for Violin and Piano Mr. Kaufman played at Town Hall, Dec. 10.

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PREVIOUS TO THE PREMIERE.

Dr. Bruno Walter and Norman Dello Joio enjoy one of the lighter parts of the score of the latter's Variations, Chaconne and Finale, which Dr. Walter conducted in its first New York performances at the New York Philharmonic concerts of Dec. 9 and 10. (Photo by Ben Greenhaus)

Again in Production

Future historians of musical events probably will refer to the period from Jan. 1 to Dec. 13, 1948, as the Second Great Interregnum, the first Interregnum being a part of the war years. In neither case were records made, labor-management relations being what they were. The Second Great Interregnum will perhaps be referred to in a negative way. 1948, they will say, was the year in which Toscanini did *not* record Otello. It was the year in which the Philharmonic-Society under Walter did not record Mahler's Second Symphony, the year in which Mitropoulos's version of Schoenberg's Five Orchestral Pieces were left unengraved for posterity.

As usual, when the lion of management and the tiger of labor begin to scatter fur all over the landscape, it is the public who suffers. The pros and cons of the case have been aired many times in print: those who have the patience to take in the legal hair-splitting can draw their own conclusions. The fact remains, though, that the scrap now may be over, but whoever did win there is no doubt that both music and the public were the losers.

For those who are interested in the results of the year-long war, the facts of the settlement are as follows (as outlined by the New York Times): A trust fund is to be created by the record companies financed by royalty fees on each disc sold. These fees—from 1 to 2½ cents a disc—are expected to reach some two million dollars annually. Samuel R. Rosenbaum, director of the Philadelphia Orchestra Association, will be the sole trustee of the union welfare fund for the next five years (he was appointed by the recording companies, but his successors will be named by the Secretary of Labor, and shall not represent either labor or management). It will be Mr. Rosenbaum's duty to administer the fund so as to employ musicians for concerts which will be open to the public free of charge. Mr. Rosenbaum will also decide the location and sponsoring auspices of the free concerts to be held within a local's jurisdiction. For these duties his reported salary is $25,000 a year.

The resources of the fund, furthermore, will be distributed on a per capita basis to local branches of the union throughout the country. Each area within a local's jurisdiction will have assigned to it a specific percentage of the total fund.

Thus, for the next five years, the union and recording companies are apparently going to be smiling happily at one another. Of course, the next five years may also bring changes that will start the whole cycle over again. Music on wire and tape; on long-playing discs of various descriptions (33 and 1/3 RPM or 45 RPM); or some now undreamed-of process — the labor-management weights and balances are so delicately adjusted that any unexpected factor will throw the whole thing out of alignment. Then what? A Third Interregnum? More bans, charges and countercharges, while the public sits and waits?

It's not a question of taking sides, though one may have strong opinions one way or the other. To descend to the ultimate platitude, music is a temporal art, dependent on interpreters who have a habit of growing old or dying. One of the most important functions of recorded music is the record for posterity: how Caruso sang this, how Toscanini conducted that. Many of us will remember how Toscanini, for instance, conducted Otello last year, but what of the time when only the word of a few mumbling graybeards is the sole direct link to an incandescent performance? Records could have made that performance immortal for all time. They didn't, though: there was a ban on.

And that, to many music lovers, was an unpardonable sin. Surely this was bad press and public relations on the part of all concerned. A little magnanimity would have endured the recording of this and similar performances. Everybody knew that the ban would end eventually. Why, then, wasn't permission issued to have recorded certain performances of great historical and musical interest? Not for commercial use, not for anybody to hear during the time of hostilities, but merely pending the time when hostilities would be over. If ever there is a ban again, let us hope that the officials will not be so short-sighted. It would cost them nothing to let music be recorded under certain temporary restrictions, and it would be a gesture to the public—that forgotten entity who pays all the bills over whom everybody stomps.

LET JOY BE UNCONFINED.

Celebrating the end of the recording ban are a group including Gladys Swarthout, Lawrence Tibbett, Leonard Warren, James C. Petrillo. The picture was taken at RCA-Victor's New York recording studios where a chorus of singers from the serious and popular fields made a non-commercial recording of I'm Just Wild About Harry for presentation to President Harry S. Truman.

The Musical Courier

extends Best Wishes for the

New Year

to its readers everywhere.

Photo of Serge Koussevitzky on cover by Lotte J. Neustein.

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January 1, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

The late W. J. Henderson, one of America's grand old music critics, was fond of saying that anybody could with impunity write anything he wished about a composer, and nothing he wished about a performer. Let the critic (said Henderson) timidly mention the most trifling defect in a hero of the opera or the keyboard, and there would be bags of mail denouncing the writer as one with the musical instincts and capabilities of a hog in a wallow. On the other hand (continued Henderson), nobody at all cared, one way or the other, what the writer had to say about those who actually created music. The only one who might be troubled would be the composer; and nobody listens to *him*.

Henderson forgot about Mahler, who is one composer not to be trifled with today. Bruckner is another. There is a musical Watch and Ward Society jealously guarding the reputations of that pair, and the organization has powerful members. Right now it is particularly strong. Mahler was the darling of *alt Wien*, and since the war many Viennese have taken up permanent residence in this country. To them Mahler is more than a composer. He is, apparently, a religion; and you don't argue religion. Either you believe, and thus are one of the elect, or don't believe, and are one of the damned. In most cases there is no halfway measure, for a godhead is all-perfect, not admitting even of minor blemishes. It is an uncomfortable feeling for a heretic to get into a discussion about the godhead with one of the apostles of the temple. Most of the latter happen to be excellent musicians—men you respect and from whom you want respect. Yet there is no compromise, much less a meeting point. They rate your musicianship according to your admiration of Mahler, and if you hedge or do not come up to their requirements it automatically follows that something is lacking in your equipment. They pity you, actually pity you. They look down on you from their severe heights and you humbly creep away, re-examining yourself.

Caricature of Gustav Mahler by Burkardt

TOO MUCH OF THE COSMOS?

Since these apostles are such good musicians, you look again at the Mahler scores. Then you wonder if the composer's appeal is as professional as it is emotional; if, perhaps, musicians are more in awe of his knowledge than his actual accomplishments. For Mahler was an ingenious and daring orchestrator, an imaginative harmonist, with a complete knowledge of color resource. Studying the Mahler scores is a lesson in instrumental exploitation. And Mahler, of course, was a great professional musician. He was one of the outstanding conductors of his generation, equally at home in opera and concert, with a vast repertory in both. He was the Busoni of the orchestra and dedicated his life to it. Reading about the aforesaid life one is struck by the diversity of the man—by his intellectual grasp, which was coupled to an overwhelming naivete, by his sardonic outlook on the world mixed with the most outrageous sentimentality, by his sincerity. Above all, his sincerity. Whatever you say about Mahler, you can't deny his unquenchable desire to write the very best music he could, in the biggest form possible.

BUT sincerity alone is no guarantee of a work of art; nor, even, is intellectual comprehension and formalistic technique. The fact seems to be that Mahler, the perfectionist, tried to do more than any man could, and had to fail. Unbounded faith he had in himself; discrimination and a knowledge of where his powers failed, he didn't. It is platitudinous to state that Mahler's symphonies contain good and bad ideas. Everybody has been writing that since the early 1900's —everybody except the real Mahlerites, that is, who maintain that all the ideas are good if we could only bring ourselves up to their level. One does not have to look far in any of the symphonies for striking ideas—the weird, imaginative funeral march in the First, the folk movement of the Second, the sardonic second movement of the Fourth or third of the Fifth come immediately to mind. In these movements can be seen an original, searching brain adding something to the vocabulary of music. There is a great sadness to these movements, too: the sadness of an abnormally sensitive mind restlessly coming to grips with reality and always being beaten down.

To this mind, the best of Mahler's music is contained in those sardonic, unexpected, folk-like, faun-like dissertations that creep up here and there throughout the symphonies. Your Viennese Mahlerian, though, will disagree, claiming that the essence is to be found in the adagios, where Mahler leaves the earth and soars into the empyrean, etc., Mahler's adagios, of course, are direct offshoots of Beethoven's, whose last symphony is never very far from anything the later Viennese wrote. But what a difference! Beethoven is really the one who soars; Mahler is the one who strains, tugs, pants and wiggles with agony on the inhibited guy ropes holding him moored to the ground. The struggle is frightening to watch, for Mahler loses control and begins to weep, whereas at least in the other sections he is the relative master of his intellect and emotions.

Perhaps a point in Mahler understanding has been overlooked by a failure to assess his music in terms of his personal life. It may be that he is a little too close for that, but a good researcher with a thorough knowledge of modern psychiatric theory should be able to draw some interesting conclusions. From accounts of those who knew him, and from such books as his wife's and Bruno Walter's—books which leave as much unsaid as said—Mahler was as magnificently neurotic as any person possibly could be. Somebody should do a book on neuroticism in art; it would clear up many of the esthetic problems concerning the variation in individual tastes. In spite of the old adage, like is generally attracted to like in human relationships. In art relationships the same might—probably does—hold true. Thus an extrovert, or a well adjusted mentality might instinctively shrink from the neuroticism of Mahler's music, while those who themselves are neurotically inclined would be attracted to it.

TAKING the symphonies as an index, a trained musician could objectively examine them, finding much to admire from a technical standpoint. But professional admiration and respect are quite different from love. This trained musician might well be repelled by the use to which Mahler turns his great technique—by the swollen and repetitious developments, by the lack of emotional maturity or reticence, by the prevalent self-pity, by the inability to make a point without weakening it through over-emphasis. Mahler without any doubt believed in music, but did he believe in himself? On the other hand, another trained musician—one, say, who has his roots in the Viennese culture of the 1890's, with all of its gigantic esthetic beliefs, sentimentality, fringes of decadence and patches of bourgeois mentality—this musician will emotionally react in a positive manner to the music.

All of the above is only a theory, but it might be interesting to see it developed, or disproved, by a qualified expert. Concerning Mahler's decadence, the word is of course used in its esthetic sense. Decadence in art implies an increase in technique coupled to a decrease in emotional validity, all other factors (of media, etc.) remaining fairly constant. It does not necessarily imply bad art, though it leads to it; it is a period of retrogression culminating in bad art. In literature, for instance, Carew or Davenant would be decadent poets in relation to the great figures of the Elizabethan age. Both of those men, each a competent writer, repeated the old formulae with perhaps greater skill and polish, but with little new to add; and Carew's "For, like a compass, on your love One foot is fix'd" is but a tired and pale echo of Donne's "Such wilt thou be to me who must, Like th'other foot, obliquely run." Mahler's slow movement in the Fourth Symphony bears about the same relation to the adagio of Beethoven's Ninth. Unconscious plagiarisms, as Carew to Donne, are present.

One other irritating factor, to some people, is the implied cosmic program in the Mahler symphonies. Always preoccupied with life and death, the composer himself was furious when outsiders assigned programs to his music; and yet we find him writing about his Second Symphony of "a celebration of the dead . . . a return to this troubled life . . . a colossal musical fresco of the Day of Judgment" and other such hints. The cosmos, after all, is a vacuum, according to the best authorities; pretty nearly a perfect one. Would it be insulting to suggest that all of those who brood about the metaphysical cosmos are living in a vacuum? The point is that Mahler never worked out his mental doubts and disturbances, all of which are expressed in his music. His scores, then (to a certain extent like Wagner's), remain creations of the eternal adolescent —adolescent no matter how advanced in years, how seared by experience.

NEW ENGLAND SURVEY: Region Urged To Reassert Cultural Heritage

By JULES WOLFFERS

AERIAL VIEW
of the Berkshire Festival with Tanglewood, the Festival site and the music shed in the distance and countryside around Stockbridge and Lenox, Mass.

THE state of music in the New England region presents puzzling and contradictory features. On the one hand there is the magnificent Boston Symphony Orchestra serving all classes with its extensive and varied schedule: on the other hand whole areas of music remain a veritable Sahara scarcely relieved, here and there, by puny oases.

As far as the Boston Symphony is concerned, that institution, in and of itself, goes a long way to supply New England's musical needs. Under Serge Koussevitzky the orchestra presents 24 Friday afternoon programs, repeated Saturday evenings. In addition, there are the Tuesday and Sunday series of six concerts each, which, together with the Cambridge series, makes up a total of 66 symphonic programs in Boston alone. While all the series are sold out, visitors are advised that turn-ins which aid the orchestra's pension fund are sometimes available.

Post-Season Fare

After the regular season come the Boston Symphony Pops programs under Arthur Fiedler. These are nightly affairs of lighter music during spring and early summer. All seats for these concerts are usually sold out for the enterprising lists that Mr. Fiedler assembles. Much "serious" music is judiciously mixed in with the frothier stuff to produce a mixture that satisfies all types of concertgoers. The tables and chairs that replace the seats add much to the conviviality of the evenings and the bill of fare may be calculated to do the same if the patrons so wish.

In the summer we have the Boston Symphony Esplanade Concerts, founded and still conducted by Arthur Fiedler, which presents free outdoor concerts before audiences of from 10,000 to 25,000 persons. The music is of Pops-like character with a somewhat curtailed orchestra of 70. Concerts emanate from the beautiful Hatch Memorial Shell on the esplanade of the Charles River.

Summer in the Berkshires

During August the orchestra moves its sphere of activity to western Massachusetts for the Berkshire Festival. There, at Tanglewood, Koussevitzky has established his Berkshire Music Center with results well-known to the world at large. Leonard Bernstein, Eleazar De Carvalho and Lukas Foss are but three names from the large roster of distinguished Center products. Principals from the orchestra form the bulk of the faculty and there is fine music in profusion during the six-week term. Prior to the Festival proper come two weeks of chamber orchestra concerts under Koussevitzky presented in the acoustically perfect smaller concert hall. Festival programs are held in the Shed, a large, roofed, fan-shaped structure open all the way around except directly in rear of the platform. The Shed seats 6,000, and thousands more on fine days and evenings listen from the surrounding grounds.

Tanglewood is just about equidistant from New York City and Boston and consequently there are many listeners from the Empire State and indeed from all the states and many foreign countries. The Festival lasts three weeks with three or four concerts weekly together with several interesting special events.

During the regular season the orchestra's tours include several New England cities such as Providence, Hartford, New Haven, Northampton and other centers. All in all the Boston Symphony Orchestra is doing an admirable piece of work both qualitatively and in quantity. The achievements of Koussevitzky and the Boston Symphony have been stressed so much by others that further elaboration here would be redundant.

Feast to Famine

It is when we leave Boston Symphony activity that we turn suddenly from feast to famine. Metropolitan Boston has a population of well over 2,000,000, yet this important center has no regular opera company, no professional series of string orchestra concerts, no professional chamber orchestra series, (outside of school offerings) no chamber music series, and even the Society of Ancient Music was forced to cancel its concerts this season. It is not that these facilities have not been offered time and again to the Hub, but complete lack of interest sooner or later causes collapse of even the best-planned and well-executed ventures.

It is difficult to know where to place the blame for this deplorable state of affairs. This is the richest section of the country but not much financial aid is extended to endeavors which by their very nature must go into deficits. It is not only the financial factor that stultifies musical activity in the Hub—there is a don't care attitude that nothing can seem to shake. People simply do not give a hang if there is an opera company or if there isn't, if smaller ensembles flourish or if they don't. There is no civic pride in the sense that European cities and many American cities take pride that each has complete and adequate musical facilities. Against such an attitude nothing can possibly flourish, and if the artistic and cultural leaders of a community are not aware of their responsibilities we can scarcely expect those less tutored to know what such cultural responsibilities consist of.

New Attitude Needed

Perhaps an answer can be found in industry and the labor unions and in the broad masses of the people. Perhaps we must leave those who feel that $10 for four seats is ample patronage for any venture. There is danger even for our marvelous symphony orchestra if new attitudes are not developed. A healthy musical structure needs a broad base of varied musical activity and if Boston does not take steps to correct the present unhealthy condition, stagnation will inevitably spread until the former Athens of America becomes, as it is in real danger of becoming, a third rate musical community.

Relief for Gloom

There are one or two bright spots to relieve the gloom. The Civic Symphony Orchestra of Boston has been in existence for 23 years and has given annual series of Jordan Hall concerts on a fantastically low budget. The Civic was founded by Joseph Wagner, now conductor of the Duluth Symphony, and has been directed for the past four seasons by Paul Cherkassky whose program-planning supplements Boston Symphony fare with items not usually found on Symphony Hall lists.

The New England Opera Theater under Boris Goldovsky has been striving to establish itself and has presented some interesting productions, first at Jordan Hall, and now at that gloomy reminder of past glories, the Boston Opera House with its faded gilt and cracked marble, now a little refurbished. Three or four productions a year do not constitute a real resident opera company. Since nothing even remotely resembling permanent contracts are available, the roster of singers largely draws on students and those just emerging from the student class, or those professionals who happen to be living in Bostan for one reason or another. It remains to be seen whether or not Mr. Goldovsky will be able to turn the prevailing tide and ensure, eventually, a real season of opera here. One sincerely hopes so.

In the choral field the Handel and Haydn Society continues year after year with satisfactory results. Dr. Thompson Stone is the present leader and is likely to remain so for quite some time.

Schools Musically Active

Most of the musical activity outside the above-named is supplied by the many schools, colleges and studios in the area. The fine New England Conservatory Orchestra, the excellent programs planned by Margaret Starr McLain at Boston University College of Music, the unusual faculty concerts presented by the Longy School, and the series of Boston Conservatory concerts, all are interesting and frequently rewarding. Studio offerings also show no dearth of talent and effective instruction. The question is, what happens to all this talent when school days are over? There is little or nothing for most graduates to do here except to teach and thus start the same weary round all over again in teaching others to perform who will find little opportunity to do so and will therefore teach others to perform and so on and on.

On a different level, good work is being done at Harvard, Radcliffe and other New England colleges. The musical events presented, however, have little to do with the mainstream of music, taking place in a sort of ivory and Ivy tower seclusion. There is no doubt that Harvard should exercise more influence than it does on the local scene, but in its own sphere its work is completely first-class.

In Public Schools

Some of New England's musical lassitude may stem from the region's atrocious public school music. Although music in the public schools started in Boston over a hundred years ago, progress has been so conservative and slow that comparison with what is being done in other sections of the country is humiliating to this area, and this in spite of the fact that some of our colleges turn out teachers of public school mu-

(Continued on page 7)

OUTSIDE THE MUSIC SHED
at the Berkshire Festival where as many as 10,000 comprise the listening audience.

Music to Suit Every Palate Heard by Boston Audiences

Old and New Works in First Hearings

THE much-traveled Leonard Bernstein returned to the scene of his earliest successes to score a personal triumph at Symphony Hall when he was both guest conductor and piano soloist for the eighth pair of Boston Symphony Orchestra Friday-Saturday concerts. Those few in the audiences who knew that the remarkable results achieved came after but one rehearsal with the orchestra had cause to cheer.

Bernstein arrived the day before the program and an evening session was hurriedly called to rehearse the list of Schumann's Overture to Byron's Manfred; the Beethoven Piano Concerto No. 1, with the conductor leading from the soloist's bench; Afternoon of a Faun, by Debussy; and the Stravinsky Fire-Bird Suite. Nor was this all completely familiar music to the players: the Schumann had not been played on this series since 1931, and the concerto, unbelievable as it may seem, was receiving its first Boston Symphony performance before Friday-Saturday audiences. (Still stranger, Beethoven's Second Piano Concerto has never been performed by the orchestra in Boston.)

Brilliant in Double Role

There was little to choose between Bernstein the conductor and Bernstein the pianist: in both roles he was brilliant. Short of heaping praise upon praise, there is not much more that one can say. He is gaining in depth as he matures, and his talent is solidifying into a more concrete and universal pattern.

Only one more person, we feel, needs to be absolutely certain of Mr. Bernstein's abilities and that person is Mr. Bernstein himself.

Koussevitzky Returns

The following week Serge Koussevitzky returned to the podium for the ninth program, with C. P. E. Bach's String Concerto in D, as arranged for orchestra by Maximilian Steinberg; the Sibelius Seventh; and four Wagner excerpts—Prelude and Love-death from Tristan, Siegfried's Death Music from Götterdämmerung. Introduction to Act III and Prelude to Meistersinger.

Most of this music has been made thoroughly familiar to symphony patrons by the conductor, and the audience accepted the magnificent offerings with a sort of gracious aplomb, with the exception, of course, of the Meistersinger Prelude, which, coming after the three preceding rather somber items, brought down the house.

Foss Directs Own Work

Another Koussevitzky protege made a splash in the Hub during the fortnight when pianist-composer-conductor Lukas Foss directed his cantata, The Prairie, before a large and enthusiastic Jordan Hall audience. This setting of Carl Sandburg's poem, it will be remembered, won a special citation from the New York Critic's Circle as best dramatic work of the year when it was first performed in 1944. For its initial Boston hearing, The Prairie enlisted an orchestra assembled from the symphony with Richard Burgin as concertmaster. Phyliss Curtin, soprano, Eunice Alberts, contralto, Donald Sullivan, tenor, Matthew Lockhart, bass, and the Boston University Choral Art Society, Dr. H. Augustine Smith, director.

The work held interest throughout its entirety and it thoroughly deserves the ten-minute ovation that repeatedly called the composer back to the platform at the end. It has force, charm, beauty and energy, it is completely cohesive and logical. The vocal writing is excellent and the orchestra supplies an exquisitely sensitive commentary from start to finish. All in all, this is an amazingly mature work for a man barely turned twenty as Foss was when he wrote it.

The chief virtue of the performance itself was the air of enthusiasm that prevailed. Mr. Foss is a fine conductor, the players responded devotedly, the soloists had absorbed the spirit of the work, and the chorus was outstanding for quality, flexibility and ensemble.

The concert opened with Bach's Concerto in D minor, Mr. Foss as soloist directing from the piano. This, too, drew admiring comment and sincere applause.

Trieste Trio Bows

The same hall housed the Boston debut of that admirable ensemble, The Trieste Trio, presented by the Richmond management before a small but deeply impressed audience. Brahms, Beethoven and Schubert each were fused into such an ensemble as to make one doubt if better performances of the listed works have ever been achieved. Individual playing matched the ensemble.

FIRST RCA-VICTOR SHOW FROM SYMPHONY HALL.
Arthur Fiedler, conductor; Robert Merrill, baritone, soloist; and Boston Pops Orchestra. The program was broadcast over the NBC network on Dec. 12. (Fay Foto Service)

New Works Impress

Luise Vosgerchian, pianist, gave two first performances in her interesting Jordan Hall list. A sonata by Paul Des Marais had too much pointless strumming and unwarranted length to justify unqualified approval in spite of some poetic sentiment. Music for Piano, which includes an interesting set of variations among its four items, finds Irving Fine writing in an intimate and friendly style to bring about very pleasing results. The little pieces are unpretentious, but most charming. The recitalist played the new music with evident understanding and liking. With the exception of a Beethoven Sonata done in too prettified style, Miss Vosgerchian matched fine artistry with a completely reliable technique and the large audience gave full rein to its appreciation.

Radcliffe Benefit Series

A series of three concerts to benefit the Radcliffe 70th Anniversary Fund saw the first two Sanders Theatre (Cambridge) programs devoted almost entirely to ancient music. Violinist Robert Brink was outstanding in a Rosenmuller sonata with Daniel Pinkham at the harpsichord. Choral offerings in the second list brought to the fore a first-class choral conductor, Lorna Cooke DeVaron, whose singers, made up of Radcliffians and Harvardians, maintained a high level of precision and quality. The final program presented the Juilliard String Quartet in characteristically precise and brilliant playing. Mozart, Bartok Fifth and Beethoven Third Ramousovsky caused the good-sized audience to register its approval emphatically. The only fault one might find with the Juilliards is that they are occasionally too speed-minded.

NEW ENGLAND NOTES

Patrice Munsel gave her capacity Boston Morning Musicales audience some beautiful singing in the season's second program for the Boston School of Occupational Therapy at the Hotel Statler. The varied list received artistic support from Stuart Ross at the piano and from Betty Wood, flutist. Although singers proverbially are not at their best before lunch, each year finds the series heavily studded with singers, this year being no exception. As in Miss Munsel's case, the artists usually overcome the handicap.

Peripatetic Orchestra

The Rhode Island Philharmonic Orchestra, Francis Madeira, conductor, just about covers all of Little Rhody in each of its tour of concerts. The same program is given in quick succession in Providence, Pawtucket, Woonsocket, Newport and Westerly. The virtue of such a plan, which provides a full week's work to the musicians for each concert, is obvious. While the orchestra is of chamber proportions in size, at least it is completely professional, and sponsors of the group plan to increase personnel as circumstances allow. The opening tour this year listed Lully, Beethoven, Bizet and Mendelssohn together with a piece, by Mary Howe, Sand, which attempts to picture its rather gritty substance in all aspects. Surely this must be a musical "first." Michael Rabin, 12-year-old violinist, was soloist in the Mozart Concerto No. 3.

Rural Picture

The vogue for "folk" art is being reflected in the success scored by Mary MacNaught's Village Tale, pictures of New England rural life. Though the set is designedly simple and unpretentious, the composer herself is a skilled musician, having studied in Boston, at Wellesley College, under Roy Harris at Peterborough, N. H., and with Nadia Boulanger in Paris. It all started last March when Arthur Fiedler, after hearing the work in its first performance with the Hingham (Mass.) Civic Orchestra, placed it on his list for performance at Pops. Next came a performance at the Ozark Music Festival, William Hacker, conducting. Requests for score and parts have come in from Belgium and Copenhagen. Scheduled also, is a London, England, BBC broadcast, with the South African pianist, Lionel Bowman, playing the solo piano sections. Back in Boston again, the dancer, Seniar Russakoff is using Village Tale for a folk dance ballet to be presented in the spring. Miss MacNaught says that she wrote the piece more for her own amusement than anything else and she is slightly bewildered at the success of her pictures of village life. She has also written The Log of the Sea Witch, Maine Coast Music, to be introduced soon in a two-piano version by Morse and Boyer.

Guild Competition

Each year the Musical Guild of Boston holds a competition among young artists, two winners being presented in a Jordan Hall joint debut program. The winners for this season's concert were Olga Stone, pianist, and Dorothy Bales, violinist. The Guild does useful work in New England, the contest being only one of its many activities. It promotes the interest of musicians in various fields and maintains a free concert bureau.

Tribute to Walter Howe

It was a shock to hear of Walter Howe's death. He seemed to be in the best of health as he directed this season's fine Worcester Festival. We had nothing but praise for his work this year, and he was responsible for the best Festival in recent seasons. His passing leaves a gap that will not easily be filled.

Feature of the Music Lovers' Club of Boston Christmas concert was the effective work done by the Carolers, a group directed by the club's president, Marie A. Bergeron. Two well-known young local artists, Arline Porcellam, soprano, and Phyllis Moss, pianist, made up the

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balance of the program with John Kiley the accompanist.

Ghost in Symphony Hall?

Heard at Symphony Hall after Serge Koussevitzky brought James Houghton to the stage when the Boston University Chorus assisted in the Faust Symphony by Liszt: "Who's that tall man with Koussevitzky?"

"Why, don't you know? That's the composer, of course."

So it's L'Abbé Houghton these days on the campus.

A Premiere and a Prodigy

Centerpiece of the piano recital presented by Robert Bennet-Kaplan for the Salon of Allied Arts at Recital Hall was the first performance of his own Concertstück in the formidable key of A-flat minor. The work scored an immediate hit with the audience as did the recitalist's way with the surrounding Bach, Beethoven, Brahms, Schumann, Debussy and Turina.

Here is another for the Truth is Stranger than Fiction department. Paul Cherkassky, conductor of the Boston Civic Symphony Orchestra, dropped in to see a local teacher on some matter without an appointment. Hearing a lesson going on, he waited outside the door. He was so struck by the quality of what he heard that at the conclusion of the lesson he engaged the student, without further ado, to be soloist with the Civic. Lucky beneficiary of this adventitious circumstance is 14-year-old Bernard Kritzman who has been playing the piano since he was four. Mr. Cherkassky says that he engaged young Bernard not because of his age, but in spite of it. The conductor does not believe in public display of prodigies, but, he says, Bernard can hold his own with more mature colleagues purely on artistic and pianistic grounds. So in April, Bernard will appear with the Civic in the Khatchatourian Piano Concerto.

In School and Studio

The Fenway Opera Workshop, Emilia Ippolito, director, presented that inseparable pair, Cavalleria Rusticana and Pagliacci before a large audience in Collins Hall, Teachers College, Boston. The productions achieved professional polish and finish to bring credit to all participants. Artist-students from Mme. Ippolito's and other studios proved to be well-coached and well-trained. Outstanding were Pauline McIsaac, Santuzza; John Colonna, Turiddu, Roger J. Krohn, Alfio, Wilbur Bigelow, Canio, and Winifred Gundry, Nedda. Lorraine DiGregorio, newly arrived from Italy and a former pupil of Mme. Ippolito, assisted in the direction and coaching.

Education for Parents

The Zimbler String Sinfonietta, which supplies chamber music to high school students in the suburban Boston communities of Newton and Brookline, have been "educating" the parents also with evening programs in the school auditoriums.

Three young singers from the studio of Clara Shear are coming to the fore: Gloria Strickland, coloratura soprano, was given the leading role in a New England Mutual Hall production of Iolanthe; in another Gilbert-Sullivan opus, Gondoliers, at Milton, Mass., Claire Murphy, lyric-coloratura, was also in the leading role; Ann Lifton, young blind soprano from the Perkins Institute, has sung before some very select audiences to excellent advantage.

CRESCENDO CLUB LUNCHEON,
Music Box, Hotel Copley Square, Boston. Music notables discuss production of The Prairie by Lukas Foss at Jordan Hall. L. to r., Marie Bergeron, Mrs. Nelson W. Howard, Mrs. Leon Weltman, president of the Crescendo Club, Edward I. Adelman, Mr. Foss, Clara Shear, Mrs. Chester A. Merrifield. (Photo, Bernard Paul)

Attracting much favorable reaction these days are the enterprising programs being supplied by the New England Conservatory Orchestra under Malcolm Holmes. Improvement in all the choirs is marked and the level of performance surpasses anything previously heard from school orchestras hereabouts.

Praise from Koussevitzky

No less a person than Serge Koussevitzky has publicly commended in the highest terms the progress of the Boston University College of Music. Recent activities of the college include a concert by the University Brass Choir, Robert D. King, conductor, framed around a fine exposition of Hindemith's Concert Music for piano, brass and harps (Marilyn Hudson, pianist), and ending with a stirring Divertimento by Samuel Adler who conducted this first performance. The University Orchestra, Edgar Curtis, conductor, played Mozart, Haydn, Vaughan Williams and Milhaud at Jordan Hall. The Milhaud Suite Provencale was effectively done and the bucolic finale was forced to an encore by the applause. On the faculty side, Wilma Thompson, associate of Wellington Smith, was heard in a program at Recital Hall. William Achilles was accompanist.

The new Boston Conservatory auditorium is scheduled for completion this spring. If acoustic promises are fulfilled this will be an ideal place for chamber music, debuts and the like. More on this later.

NEW ENGLAND SURVEY

(*Continued from page 5*)

sic in demand throughout the entire country. In most New England public schools, music is a neglected step-child, barely tolerated and certainly not encouraged. Proof of this may be found in the musical state of most high-school graduates here—a more musically illiterate group of persons it would be difficult to find in any civilized community. Here the answer lies jointly in the budget and in lack of musical enterprise. Some school committees pay such low salaries that only teachers who need experience will take these positions and then only to leave at first opportunity. Salaries in the larger centers, of course, are more adequate, but not on a par with what is being paid elsewhere.

General Concert Picture

Leaving education, we come to the general concert picture in the area. In Boston visiting artists get good houses if they are household words, so to speak. Usually one might say that the finer the music presented, the smaller the audiences. If the recitalist is a "name" artist, well and good; if not, few will take a chance. In cities outside the Hub the concert agencies present series of concerts through the regular booking channels but here too, little or no indigenous talent is given a real opportunity to express itself.

Worcester has its fine Festival in October, but is forced to rely on imports to make the event a success. There are other festivals throughout the six states but nothing that can compete with what is being done elsewhere.

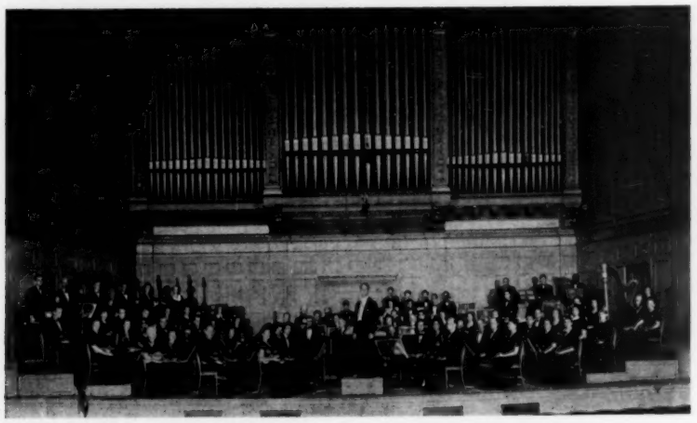
In all the New England states, there is only one full-time professional orchestra, the Boston Symphony. Several orchestras are on a semi-professional basis including the Springfield Symphony under Alexander Leslie. As far as most of the civic orchestras are concerned the musical results are negligible, to say the least. Nevertheless, it is good to see such activity if only to keep the spark alive, and the writer never turns down an invitation to be present, feeling that such endeavors should be encouraged.

Much of the gloomy picture being painted here is, as we well know, not a condition peculiar to this region alone. But if New England can not do better, it is as well that others know conditions as they actually exist here. As matters stand at present, New England is a feeding ground for the rest of the country—most talented musicians leave here as soon as they are able.

Enthusiasm Needed

And to end this survey on a note of optimism, there are signs that conditions are changing for the better. We note recent lists of programs in Worcester and other cities where a nice balance is being attempted between native talent and visiting artists. Many young and enthusiastic musicians are working and propagandizing in the smaller cities, with at least some interest being shown.

We have everything here but spirit and enthusiasm. If these can be aroused, New England may well once again prove an example and inspiration to the rest of the country.



SYMPHONY HALL IN BOSTON
showing the Civic Orchestra of that city, Paul Cherkassky, conductor, after a concert.

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VERA KEANE, contralto, Verdi Requiem, Wagner Opera Concert (Boston Opera House)
JOHN HERRICK, baritone, Verdi Requiem (Scola Cantorum)
JOHN METCALF, baritone, Messiah, two performances, Matthew Passion, two performances

LONDON

British Music Predominates at Festival of St. Cecilia's Day

By ARTHUR NOTCUTT

THE Festival of St. Cecilia's Day was celebrated in fitting style, commencing with a Service at St. Sepulchre's Church, Holborn (it is this Church that the stained glass window in memory of Sir Henry Wood was built) at which anthems by various British musicians and Rubbra's setting of the Magnificat were sung. At the conclusion of the service there was a luncheon at the Connaught Rooms with the Lord Mayor of London in the chair. The toast of St. Cecilia, patron saint of music, was proposed in the most felicitous manner by the Lord Chancellor - Lord Jowitt. A musical feast was reserved for the evening at a concert of English music at the Albert Hall in aid of the Musicians Benevolent Fund, in the presence of The Queen and Princess Margaret. This was the evening before the official announcement of King George's illness, and one must pay tribute to the ladies of our Royal Family who, in spite of this, carried out their engagement to honor the cause of music and its special charity. They were accorded an enthusiastic reception. The London Symphony Orchestra and BBC Choral Society were conducted by Sir Malcolm Sargent in an admirably contrasted program representative of British music since the early years of this century.

The Morley College Choir and Orchestra, an organization that concentrates especially on unfamiliar music, gave a concert at the Central Hall, consisting of Byrd's Five Part Mass, Mozart's "Coronation" Mass — both sung with expressiveness and good tonal quality—and a concert version of Vaughan-Williams' opera Riders to the Sea. Although such versions are seldom really adequate, there are occasions when it is a case of hearing them in this form or not at all. The text by Synge is closely followed and the strength of the drama built up to a great climax in which the composer's power of vivid orchestration is given full play. It was written more than 20 years ago, and for a considerable time the voices sing in recitative and there is little in the form of aria. It is stark music and there is seldom any relief from the tragic theme. The soloists were Kathleen Ferrier—a magnificent voice this—as the mother, Margaret Ritchie and Majorie Thomas as the two daughters—and Robert Irwin as the son.

Another society, which specializes largely in music that either is new or infrequently heard, is the Chelsea Symphony Orchestra at the Chelsea Town Hall. The credit for this is largely due to a young conductor, Norman delMar, who has recently come into prominence and has outstanding ability. About three concerts are given each season, and at the one under review, the world premiere was given of the Second Symphony in E major of Dohnanyi, an enterprising task indeed for an orchestra which it is said contains a number of semi-amateur players. Dohnanyi has written several works that, though extremely skilful and attractive, have never made a lasting appeal in this country — notably his Orchestral Suite and Variations for Piano and Orchestra, both of which should be played far more frequently than they are, but for some reason, conductors and executants only include them on rare occasions. Though there is undoubtedly much fine music in the new symphony, the composer is far better suited to the smaller scale works referred to above, and many of the musical phrases sound dated and so lacked inspiration. Earlier in the evening Denis East played the difficult Bartok Violin Concerto with considerable skill.

The Boyd Neel String Orchestra is rapidly achieving a world-wide reputation and was one of the successes at the recent Edinburgh Festival, when ten morning concerts (all sold out) were conducted by Mr. Neel. His chamber orchestra has achieved distinction in every country it has visited and his career has been of exceptional interest. He was a doctor with an extensive practice in a working class district in London and music was his spare time hobby, but eventually, so successful did he become with the formation of his string orchestra, that he had to choose between medicine and music and decided to make the latter profession his career. The orchestra gives a number of concerts each year at Chelsea Town Hall—a very suitable venue for music of this description —and now have a large and enthusiastic following. These programs vary from music of the early days to the most modern works of all countries and an immense amount of time is given to research.

At a recent concert, two entirely new British works were presented for the first time in England—a Ballade for Strings by Arthur Benjamin, which is music of the romantic school and contains many original ideas. The other was a Concerto for Violin and Orchestra based on Scarlatti by Gordon Bryan in which the solo part was played by Thomas Matthews, one of our best violinists who has recently toured abroad with marked success. This orchestra also concertizes in the provinces and several outlying districts of London.

Several of the world's most distinguished pianists have visited London this season—and recently such performers as Malcusynski, Edwin Fischer, Arrau, Moisewitsch have appeared, all with resounding success.

Although not in the class of these giants of the keyboard, a young New Zealander, Colin Horsley, attracted favorable comment in the press. It was a bold effort on his part to book the Albert Hall, engage the London Symphony Orchestra and play three concertos in one afternoon—not, mind you, those popular concertos of which we have a surfeit, but three works, two at least of which are comparatively unfamiliar. These were the Mozart in E flat, in which the executant displayed a delicate touch and a neat style in phrasing, and Lennox Berkley's new Concerto in B flat, which was introduced for the first time at one of this summer's "Proms": the style is dry, though skilfully fashioned and there is much clever writing. The remaining work was the Chopin in F minor, which enabled the young pianist to offer playing in which deep feeling was combined with a real romantic style. Horsley well deserved his success.

Of the many orchestral concerts recently given two are worthy of special mention. The Hallé Orchestra paid one of its rare visits to London in a well arranged program. Modern works were "Eventyr" (Once Upon a Time) which though not perhaps one of his most inspired achievements contains some of Delius's most original ideas. The Rhapsodie Espagnol of Ravel which enabled the orchestra to show its virtuosity and Elgar's Serenade for Strings—in which the Hallé string players proved that they have no superiors in this country. The "classics" were the Berlioz Carnival Romain Overture and Brahms Second Symphony. Barbirolli conducted and his interpretations showed absolute mastery.

At the BBC Symphony concert, Beecham was the guest conductor and his program was typically "Beecham," commencing with a polished reading of the Prince Igor overture, followed by the Dvorak Cello concerto in which the soloist was a fine young French artist, Paul Tortelier. The second part was devoted to the music of two composers with whom Sir Thomas has an especial affinity, Delius and Sibelius. The British composer was represented by his Song of the High Hills for orchestra and women's chorus, particularly Delian in its effects: there are many pages of magical beauty. The Sibelius was the Seventh Symphony—read with extraordinary insight and producing some of the finest orchestral playing heard for many a day.

In addition to the rebuilding of Queen's Hall, a new project is the building of an entirely new Concert Hall on the South Bank of the Thames near Waterloo Station, to seat 4,000 people. The position chosen will have several drawbacks, notably its inaccessibility and the fact that it surely is hardly wise to select a site so near a main-line railway station. Presumably the architects are confident that they can shut out any extraneous noises. Let us profoundly hope so anyway.

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PARIS

Milhaud Concerto Premiered

By SUZANNE DEMARQUEZ

THE two great opera houses here have not as yet produced anything noteworthy, but two famous operettas have been revived. At the Theatre du Châtelet, the director M. Maurice Lehmann staged The White Horse Inn with spectacular scenic background. The whole theatre is converted into a Tyrolean inn and the audience thus transported into the mountains as by magic. Ushers and the musicians of the orchestra are dressed in fantastic Tyrolean costumes. The Theatre de la Gaité Lyrique also went to great expense in staging Offenbach's Grand Duchesse with a new topical libretto. But by this treatment the work loses some of its charm. Settings, costumes and ballets are sumptuous. The orchestra is well directed by the excellent conductor Marcel Cariven from the Radio and remarkably sung by Germaine Roger and our baritone Jacques Jansen, who usually wins his honors as Pelleas in Pelleas and Melisande.

The Concerts Pasdeloup, under Pierre Dervaux, offered the premiere of a Requiem by Maurice Duruflé, a composition based on Gregorian themes of the Mass of the Dead, following the version of the Benedictins de Solesmes. The composer succeeds in combining the old music with contemporary idiom. At the Concerts Colonne, conducted by Paul Paray, we heard a Passacalle for piano and orchestra by Daniel Lesur, one of the finest musicians of the younger contemporary school, who also proved his excellent pianism. His work is full of attractive details. Also at the Colonne the illustrious guitarist Andres Segovia played a concerto written especially for him by Castelnuovo-Tedesco, which poses incredible technical problems. The artist surmounted them victoriously.

At the Société des Concerts, André Cluytens gave the first performance of Darius Milhaud's Concerto for Violin and Orchestra in which the Canadian violinist Arthur le Blanc exhibited his gifts. This concerts indicates the return of the composer to classicism in an Andante which was divulged in its emotional wealth by the interpreter and captivated the audience. A great success was won by the Roumanian conductor Lindenberg with his dynamic musicianship, which also was evident when he conducted Pelleas and Melisande at the Opera Comique. Under the baton of the American conductor Richard Korn, Pierre Sancan played Mozart's D minor Piano Concert. The Czech pianist Firkusny excelled, under Albert Wolf, with his scintillating virtuosity.

Of the pianists, Artur Rubinstein twice filled the Salle Playel with an enthusiastic audience. Walter Gieseking, also attracting the crowds, playing Debussy admirably. Claudio Arrau surpassed himself in all the works he interpreted. The French pianist Monique Haas displayed purity of style in works of Mozart, Scarlatti, Ravel and Schumann. Impressive also was the virtuosity of Jeanne-Marie Darré.

The Nuovo Quartetto Italiano offered with delicacy and finesse works by Mozart, but their tone is thin. This cannot be said of the Loewenguth Quartet which constantly progresses in lofty and inspiring readings. The young violinist Christian Ferras, already in the spotlight of Paris' musical life, presented a Sonata for violin alone by Arthur Honegger, a neo-romantic composition. Isaac Stern appeared at the Salle Gaveau, which was filled to the rafters. He had a triumphant reception.

The baritone Gerard Souzay was heartily acclaimed. Velvety voice, stylistic assurance, nobility in expression were assets in his interpretations of a program which reached from Lully to De Falla and introduced the first performance of six new and charming songs by Louis Beydts.

Ohlin Sings in Paris

PARIS.—A large and elegant audience attended the inauguration of a new concert series sponsored by the Services des Relations Culturelles of the American Embassy, and given by the Tryptique. The entire program was devoted to American composers. Barber's noble string quartet and above all the mysterious and evocative Excursions were again the object of great admiration. Of the two works by Walter Piston, we preferred the ravishing sonata for flute and piano. The vivacious and clever songs by Leonard Bernstein and the sensitive pages by Theodore Chanler, the two melodies for voice, string quartet and piano by Eduard Pendleton (first performance) and also the powerful Stabat Mater by Virgil Thomson were interpreted by Hilda Ohlin with exquisite purity and remarkable diction. Mention also should be made of the personal success of Helene Boschi one of the most gifted of the young French pianists.

SUZANNE DEMARQUEZ.

Anna Xydis in Athens

Anna Xydis, Greek-American pianist, recently arrived in Athens, where she gave recitals and appeared in the Rachmaninoff Concerto No. 3 with the National Orchestra under Iconomidis.

WHEN GOOD FELLOWS GET TOGETHER.
Civic Concert Service, Inc., National Concert and Artists Corporation and Hurok Attractions join in celebration of the holiday season and the annual Civic Conference.

Bottorff Notes Addition of Major Cities to Civic Roster

In his opening address at the 28th annual winter conference of field representatives of Civic Concert Service, Inc., which convened early in December in New York, O. O. Bottorff, Civic's president, praised the group for its outstanding achievement in maintaining large memberships throughout the network of Civic Music Associations and for establishing new associations in additional important cities. Among the new cities added to the Civic roster are Cleveland, Baltimore, San Diego, Kansas City, Houston, Long Beach, Santa Barbara and Atlantic City.

Fresh from campaign activities in hundreds of principal cities throughout the United States, the largest field force in the company's long history assembled for daily business sessions in the Green Room of the New York Athletic Club.

Civic's Aim and Responsibility

"Expansion," said Mr. Bottorff, "is second in importance to the maintenance of that number of associations which have already established themselves as strong, healthy cultural institutions in cities wherein they operate." He added further, "To accomplish this our aim and responsibility at all times has been and must always be to improve our service. This program you representatives have carried through successfully again this year."

D. L. Cornetet, Civic vice president, was in charge of the meetings. Harlowe F. Dean, eastern field manager, and John Brakebill, western field manager, presided frequently when Mr. Cornetet was occupied by other activities connected with his position in the company. Other officials, executives of the National Concert and Artist Corporation and Civic, including Marks Levine, S. Hurok and Thomas M. Reilly, addressed the meetings from time to time. Mr. Cornetet said in part:

"The purpose of the semi-annual conferences such as this one in which we are now assembled is to jointly determine how we may progress, how Civic Music as a national institution may serve its members well, and in turn we of Civic Concert Service may be more helpful to the Associations that depend on us for year 'round service. If you prefer, word it this way—our function is to provide a highly specialized service for the betterment of music in America. That it is such is because you representatives devote 12 months each year to its study and application."

Civic Plan Analyzed

Daily business sessions took the form of round table discussions. Each representative was assigned a particular phase of the comprehensive Civic Music Plan to analyze. Following each presentation another representative led a discussion covering this individual topic. Since the Civic representatives came to the New York conference directly from field activities in all parts of the United States, the group was able to assemble a very complete picture of economic conditions and musical trends as they pertain to the operation of Civic Music Associations throughout the country.

Orchestra Managers Attend

During the conference, Civic executives met with the heads of various New York artist managements in establishing a broader basis for acting as brokers for their artists. Inasmuch as Civic representatives have again booked several hundred engagements for the various major symphony orchestras, including the Boston, New York Philharmonic, Philadelphia, Los Angeles, Chicago, Cleveland, Indianapolis, St. Louis, Minneapolis and many others, several managers from these orchestras attended conference sessions and functions.

Attend Met's Opening Night

The Civic heads saw to it that following business sessions there was plenty of time for entertainment at the disposal of the representatives. Since the opening of the conference coincided with the gala opening of the Metropolitan Opera season, attendance at Otello took precedence over other social activities in the two-week conference period. In addition to this, there were many less formal entertainments and gatherings.

Thomas L. Thomas inaugurated the round of festivities with a cocktail party for the Civic staff at the Savoy Plaza on the opening day of the meetings. Mr. Thomas offered a comic pantomime of a concert singer, with one of the representatives providing the gestures and Mr. Thomas the voice from behind a screen.

Jan Peerce, Claramae Turner, Raoul Jobin, Robert Weede, Giuseppe Valdengo, Sara Menkes, Kurt Baum and Mary Henderson were co-hosts at a cocktail party in the Carpenter Room of the Waldorf-Astoria. Michael De Pace entertained with a supper party at his home on Long Island. The representatives were guests of Luboshutz and Nemenoff at cocktails in their New York apartment, the 13th consecutive year the duo pianists had so honored the Civic staff.

(*Continued on page* 31)

THE PARTY BEGINS.
Carmen Gracia, Moura Lympany, Jerome Hines and Leon Fleisher assist the official opening of festivities, along with O. O. Bottorff, Marks Levine, S. Hurok, D. L. Cornetet, Thomas Reilly, Harlowe Dean and John Brakebill.

CLARA MAE TURNER and JAN PEERCE
are interrupted in a chat with the two heads of NCAC, O. O. Bottorff and Marks Levine.

"TALKING SHOP"
are several Civic representatives at a cocktail party. Alan Meissner, Katherine Brock, James Howe, Dawn Fontaine, George Fowler, Lois Brannan, John Brakebill and Edith Sunde.

IN THE EXECUTIVE SEAT.
Seated at the desk of Civic Concert's president, Gladys Swarthout "takes a note" while Nicola Moscona listens in and Mr. Bottorff does the talking.

IN THE CARPENTER ROOM
of the Waldorf-Astoria, scene of one of the parties in honor of Civic representatives, Raoul Jobin entertains a group of them with a favorite story.

(Photos by Ben Greenhaus)

PHILADELPHIA

Orchestral Works by Major Composers Heard for First Time

By SAMUEL L. SINGER

TWO established conductors and one fledgling made their podium bows here in the past several weeks, while orchestral works by outstanding composers were heard locally for the first time.

Leonard Bernstein finally returned to town (he studied at the Curtis Institute of Music in 1939-41) as guest conductor of the Philadelphia Orchestra. Also as piano soloist on the same program. His program was provocative, and his performance both on the podium and at the keyboard had an electric quality which made his listeners hope for an early return.

Local Bartok Premiere

Bernstein played and conducted Ravel's Concerto in G brilliantly, and gave the slow movement exceptional clarity. He followed with a rewarding interpretation of Schumann's Symphony No. 2 in C. The feature of the program, however, for this listener was Bartok's Music for Strings, Percussion and Celesta, given its belated local premiere. Bernstein made this music clear and assimilable on first hearing, and one marveled at the technical paths which Bartok cleared in its composition. It is not music one would want in the regular symphonic diet, but another hearing would be welcome.

Prize-winner Conducts

Evan Whallon, 25-year-old graduate student at the Eastman School in Rochester, conducted in the regular series as winner of Eugene Ormandy's Young Conductors' Contest. He seemed entirely at ease, conducting with a clear beat and no excess bodily motion. He also used his hands independently of each other—an unusual trait in young conductors.

Interpretatively there is praise for the two shorter numbers he directed. If Tchaikovsky's Romeo and Juliet lacked emotional depth, at least Whallon gave evidence that he knew his business and held out promise for greater things. The orchestra sparkled in Reznicek's Donna Diana Overture, while Whallon also conducted a local premiere in Albert Mennini's Andante and Allegro Energico. This work, ably orchestrated, was reminiscent of Sibelius in its use of the bass strings. The contrapuntal structure of the Andante was nicely articulated, and the atonal harmonization at times added welcome pungency.

Thomson Work Heard

The film, Louisiana Story, for whose soundtrack the Philadelphia Orchestra played Virgil Thomson's music, has not yet opened here. But Eugene Ormandy conducted the first concert performances of a Suite from the score. From its first measure the music sang of the bayous, creating a foreboding atmosphere punctuated with animal wails.

Ania Dorfmann, in her first appearance with the Philadelphia Orchestra, played Beethoven's First Piano Concerto. Claiming no indulgence because of her sex, she gave a well-thought-out interpretation, and the first movement had something of a virile quality.

The opening bill of a sold-out Children's Concert series featured the youngest soloist ever to appear with the Philadelphia Orchestra—six-year-old Susan Lois Schwartz, daughter of violinist Isadore Schwartz, playing the last movement of a Mozart concerto.

The New Chamber Orchestra, Ifor Jones, conductor, gave the local premiere of Mozart's Symphony No. 27 in G. Again one asks, Why haven't we heard this before? It is Mozart in his most felicitous vein.

Met Begins Visits

The Metropolitan Opera Association opened its series here unconventionally with Götterdämmerung, from 7:30 to midnight on Dec. 7. This opening was chosen so the Quaker City could hear Traubel and Melchior once during the season, and also to display Lee Simonson's settings for the Ring ending. The singing of the two principals was good if not greatly distinguished, and the same goes for Fritz Stiedry's conducting. Simonson's sets, of the functional variety, hardly communicated the grandeur Wagner conceived. Scarlet curtains on either side of the stage allowed easy entrances and exits but tended to detract from the illusion. The actual Twilight of the Gods was a disappointment, too. The magic lantern flames effectually obscured it.

More Opera Productions

The Philadelphia La Scala Opera scored another resounding success with Herva Nelli, Ebe Stignani, Alessandro Granda and Cesare Bardelli in La Gioconda. Giuseppe Bamboschek again conducted well, and for La Traviata too. Here Hilde Reggiani was not in the best of voice, nor was Norman Kelley as Alfredo. That left it to Cesare Bardelli to steal singing honors, not an unusual feat for him.

EFREM ZIMBALIST
who, with Gregor Piatigorsky, will play the Brahms double concerto at the Curtis Institute of Music.

Mina Cravi proved a promising soprano both vocally and histrionically in the American Opera Company's serviceable production of Madame Butterfly in English. David Lloyd sang ably though he was rather stiff as Pinkerton. Special mention must be made of Eugene King, who portrayed Sharpless with uncommon vocal and dramatic conviction. Vernon Hammond conducted capably.

Spanish Dancers Bow

Two Spanish dancers made their local bows within three days. The Philadelphia Forum presented Mariemma and her Ensemble. Though she gave one of the most enjoyable of Iberian programs, it still could not avoid leaning toward some sameness. Carmelita Maracci was a little more successful, perhaps merely because she seemed to have even more of the intangible qualities that can be summed up as "fire."

Feldman Series Presents Artists

Two events in Emma Feldman's All Star Concert Series were Luboshutz and Nemenoff, duo-pianists, and Patrice Munsel, soprano. L & N, in recital, such as this wholly enjoyable program, or with orchestra, have never disappointed this writer in any particular. Each concert is a new demonstration of distinguished ensemble and attractive program-building. Miss Munsel, last-minute substitute for what was to have been Lily Pon's first recital here in nine years, showed that she is maturing artistically in some ways but still has some distance to go. Maybe they are exploiting the young lady too much.

Other Events

Choral concerts have been featured by the Mendelssohn Club, which began its 75th season with Mendelssohn's Hymn of Praise, directed by Harold W. Gilbert, and the Great Master series that opened with Mozart's Requiem under James Allan Dash.

The Curtis Institute of Music marks its 25th anniversary Jan. 5-6 with two programs at the Academy of Music. Alexander Hilsberg will conduct the Curtis Symphony Orchestra in the Symphony No. 2 of Samuel Barber, a Curtis graduate, while Efrem Zimbalist, director, and Gregor Piatigorsky will play the Brahms double concerto. The next night Zimbalist will be the director of an opera program.

JACKSON, MISS.

Fifth Season for Orchestra

By ROBERT STEFAN BANNER

THE Jackson Symphony Orchestra is in its fifth season. Under its regular conductor Dr. Theodore Caskey Russell, Thomas Hayward, tenor of the Metropolitan, was first guest artist. Other soloists for the season include Isaac Stern, violinist, in the Wieniawski D minor Concerto; Harry Davis, pianist, and Claudia Pinza, soprano of the Metropolitan. The orchestra numbers eighty players and is rapidly growing into a first rate ensemble.

Opera Guild in Trovatore

The Jackson Opera Guild presented two performances of Trovatore on Dec. 6 and 7 with local singers including Magnolia Coullet, soprano; Evelyn King, contralto; Alton E. Wilder, tenor; and Eugene Loper, baritone; under the direction of Rudolf Kruger, assistant conductor of the New Orleans Opera House Association.

Arthur Fiedler, cellist, was heard in recital at the Murrah Hall Auditorium of Millsaps College. He was ably accompanied by his wife Jean Fiedler. Mr. Fiedler, who was recently appointed to the Faculty of Millsaps, is also first cellist of the Symphony. He comes to Jackson from positions with the Kansas City Philharmonic and the Dallas Symphony.

Annual "Messiah"

The annual performance of Handel's Messiah was given at the City Auditorium on Dec. 12. A mixed chorus of 500, made up of the Millsaps Singers, Central High School and various church choirs, supplied choral background. Soloists were Magnolia Coullet, Mrs. Richard King, Reid Moore and Evans Gremillion. Alvin Jon King directed and the accompaniment was played by Mary Taylor Sandefur, organist, and Doris Alley, pionist.

The Jackson Concert Association has presented so far this season: The Revelers Quartet, Rudolf Serkin, Phil Spitalny and his All Girl Orchestra, and the traveling company of Oklahoma (three performances).

Nearby Cities

LAUREL.—The Laurel Community Concert Association has announced its schedule for the season: Bartlett and Robertson, duo pianists, on Feb. 14; Susan Reed, ballad singer, March 9; Detroit Symphony, March 21; Mia Slavenska and Company, April 7; and Virgil Fox, organist, April 19.

CLEVELAND.—Delta State Teachers College is presenting on its artists series the Don Cossack Chorus, Nov. 17; Andrew Gainey, baritone, Dec. 8; Willie Snow Ethridge, lecturer, Jan. 21, and Richard Dyer Bennett, singer of folk songs and ballads, Feb. 28.

VICKESBURG.—The Vickesburg Community Concert Series presents: Joseph Fuchs, violinist; Marina Svetlova, ballerina; James Pease, baritone; and Hilde Somer, pianist.

Nancy Ryder, teacher of piano at All Saints College, gave an interesting recital in the Johnson Hall Auditorium. Her program included the 32 Variations in C minor by Beethoven and a Chopin group.

Ward Score Played

The world premiere of Robert Ward's Concert Music was given on Dec. 21 by Erie Philharmonic Orchestra, under Fritz Mahler in Erie, Pa.

League Honors Poulenc

In honor of Francis Poulenc, the League of Composers gave a concert, followed by a reception at the Museum of Modern Art on Dec. 11. The program was devoted entirely to the works of Francis Poulenc. Assisting the composer, who was at the piano through the whole program, were Pierre Bernac, Lois Wann, Eldon Getwood, oboe; Leonard Sharrow and Tina di Dario, bassoon; Earl M. Thomas, clarinet; Francis Chaplin, violin; Charles P. McCracken, cello; Jack Urban, trumpet; Elden C. Bailey, percussion, and Frederic Waldman, conductor. The program consisted of the following: Le Bestiaire ou Cortége d' Orphée, Banalités, sung by Pierre Bernac; Trio for piano, oboe and bassoon; Le Jardin d'Anna, Allons plus vite, Le portrait, Tu vois le feu du soir, and, as a world premiere, Mais mourir, based on a poem written by Paul Eluard as a tribute to his wife who died last year. All the songs were interpreted by Pierre Bernac whose authority as an interpreter of Poulenc's work is unquestioned. The program closed with the clever and amusing Bal masque, secular cantata based on poems of Max Jacob. It was so well received that the last two numbers of this final work had to be repeated. While the songs are mostly introspective, this cantata sounds like Offenbach 1948 in its witty and ironic approach. Poulenc and the others were enthusiastically applauded.

Future Programs Announced

Other events planned by the League include, Jan. 2, an evening of new films with significant musical scores. Among the composers to be represented on this program of music specially written for films are: Rosenthal, Diamond, Saint-Saens and Kay; Jan. 23, there will be Paul Rosenfeld Memorial Concert in honor of the late critic; Feb. 20, a concert of contemporary Polish music; March 6, an evening of new scores of young American composers; March 27, works of new European composers.

H. W. L.

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

Radio Waves Aid in Bringing Opera Down to Earth

Dorothy Kirsten, Metropolitan Opera soprano, in the last three months has been heard on such a diversity of programs that people wonder at times whether she is an opera singer, a "straight-man" to radio's top comedians, or a blues singer. She has sung operatic arias on such shows as the Kraft Music Hall, The Voice of Firestone and the Harvest of Stars, Carnegie Hall, and We the People. She has done comedy skits and sung blues songs with Bing Crosby, Bert Lahr, Al Jolson and Jack Benny. She has enacted and sung entire operettas on the "Railroad" show and opera on the Met Opera broadcasts.

"Radio is a great deal of fun for me," the artist said, "whether I sing Oh, What a Beautiful Morning or Depuis le Jour from Louise. By doing various types of songs on the air, one reaches the widest possible audience and is able to win new fans for serious music. For too long the general public has regarded opera singers as some sort demi-gods, far removed from reality. Radio has helped enormously in correcting this false impression."

Fair Exchange

To prove her point further, Miss Kirsten recalls the time when, after a broadcast with Al Jolson on the Kraft Music Hall, a young boy came up to her and almost defiantly asked her "Miss Kirsten, do you like Duke Ellington?" When she said that she most definitely did, he said sighing "Gee, I guess now I *have* to like opera."

Dorothy Kirsten believes that the greatest boon to music, opera in particular, is still to come when television invades the field on a permanent basis. Television will present new problems, but since these chiefly concern a difference of technique in acting and make-up, she thinks they will be gradually overcome. "Since most of our opera houses are big auditoriums which seat anywhere from 3,000 to 10,000 people, emotions and gestures of necessity have to be on a broader scale than if the opera was being performed solely for the benefit of the television camera.

On Televised Opera

"But," she continued, "what with operatic production costs being at astronomic heights, I doubt whether it will be possible to produce operas just for television, ideal though this would be. They will have to be televised from the theatres where they are being performed. A way will have to be found whereby acting and make-up will be set at a happy medium, right for television as well as the auditorium itself. This can be achieved, I believe, if we have a specialized crew of camera men, who know at which particular moment in the score a close-up is possible, or when it will be more advisable to cover the entire stage.

"Realizing what tremendous possibilities there are in television for gaining new audiences, I know this will be achieved and that we singers will be there trying our best from the very start."

PREPARING RADIO PREMIERE of Britten's The Rape of Lucretia. The opera was given first radio hearing over WOR on Dec. 19, in a special arrangement (one hour's time) by Sylvan Levin, WOR's musical director. Mr. Levin conducted Kitty Carlisle (Lucretia) and other singers from the cast of the Broadway production which opened Dec. 29 at the Ziegfeld Theater.

Orchestras of the Nation In New Season

The fifth series of Orchestras of the Nation programs (NBC, Sat., 3:00 p.m., EST) was launched Dec. 18 by the Minneapolis Symphony under its regular conductor, Dimitri Mitropoulos. This year, Samuel Chotzinoff, NBC general music director, has announced the most extensive schedule so far. Most of the 22 concerts by orchestras from as many cities will be concerned with a series under the sub-title Pioneers of Music, originated and planned by Ernest La Prade. These programs will trace the development of music through its pioneers and innovators in 17 concerts, starting Feb. 17. Before the Pioneers of Music starts, the following orchestras will be heard: Jan. 8, Dallas Symphony Orchestra, Antal Dorati, conductor; Jan. 15, Nashville Symphony (William Strickland); Jan. 22, St. Louis Symphony Orchestra (Vladimir Golschmann); and Jan. 29, the Denver Symphony Orchestra (Saul Caston). No concerts were scheduled for Dec. 25 and Jan. 1. The Jan. 8 broadcast will present the American premiere of Bela Bartok's Prince Bluebeard's Castle. Soloists with Dorati and the Dallas Symphony will be Desire Ligeti and Olga Forrai.

Guests of Port Huron

Dr. and Mrs. Maurice Dumesnil (Evangeline Lehman) were guest soloists on Dec. 6 in Port Huron, Mich., Mrs Dumesnil's native city, when stations WTTH and WTTH-FM celebrated their first anniversary. Mrs. Dumesnil sang a program of her own compositions, including Water Lilies, her first song, inspired by the St. Claire River. Later, Dr. Dumesnil played music by Debussy, followed by Mrs. Dumesnil, who sang numbers to her own accompaniment. In January the Dumesnils begin a tour during which they will hold master classes in voice and piano and make joint recital appearances in Amarillo (Musical Arts Conservatory), Oklahoma City, Omaha, Sioux City, returning to Detroit in February.

Library of Congress Concerts Broadcast

For the remainder of the season, programs of all public concerts of chamber music at the Library of Congress will be made available to Washington, D. C., Baltimore and vicinity by means of FM broadcasts over station WQQW.

RAE MUSCANTO, soprano, a recent recitalist in Town Hall, will broadcast from the Brooklyn Museum over WNYC on Jan. 23 at 2 p.m. Schubert's Der Hirt auf dem Felsen with clarinet obbligato will be included on the program.

Teleconcert Engages Stokowski

Teleconcert, Inc., with offices at Steinway Hall, has been organized to produce and distribute musical motion pictures for the telescreen, regular motion picture theaters and 16 mm. use for the home. Leopold Stokowski will select the music, conduct the orchestra, supervise the visual part in conjunction with Henri Leiser, and appear on the screen as conductor and interpreter of the visual texture of each film.

RADIO NOTEBOOK

It is rumored that the British Broadcasting Corp. is negotiating with JOHN BARBIROLLI, conductor of the Halle Symphony, to direct their orchestra when SIR ADRIAN BOULT retires. . . . WALLACE R. MAGILL has produced more than 700 Telephone Hour programs. . . . LICIA ALBANESE was guest soloist with ROBERT MERRILL on the final RCA-Victor show Dec. 5 prior to the first broadcast of the new format from Boston Dec. 12, featuring MERRILL and ARTHUR FIEDLER, conductor of the Boston Pops. . . . ERNEST ANSERMET conducted the NBC Symphony in the first of four concerts Sat., Dec. 18. . . . The boys' choir of the Metropolitan Opera participated in a special Christmas program arranged by DR. FRANK BLACK for ABC's Carnegie Hall series broadcast, Sun., Dec. 19. . . . ADI BERNARD, pianist, was heard in program of Mozart, Beethoven and Debussy over WNYC, Dec. 19. . . . The New York College of Music presented the world premiere of Salamita, a new opera by SALVATORE VIRZI, via WNYC, Dec. 19. . . . JOHN CHARLES THOMAS was again soloist on NBC's Telephone Hour, Dec. 20. . . . Mutual Broadcasting System's Great Scenes from Great Plays program (8:00 p.m., EST), deviated from its usual procedure for the Christmas Eve broadcast, featuring Christmas songs and carols with GLADYS SWARTHOUT and LAWRENCE TIBBETT. A mixed voice a cappella choir and an augmented orchestra, both under the direction of NATHAN KROLL, supported the singers. . . . Offering a "preview" five days in advance of each Saturday's Metropolitan Opera broadcast, WJZ-ABC again this season presents Let's go to the MET, featuring young artists of the company and Josef Stopak conducting the ABC Symphony. . . . Mishel Piastro conducts The Symphonette in a new program bringing favorites of the instrumental repertoire to the Columbia network audience beginning Sunday, Dec. 26 (CBS, 2:00-2:30 p.m., EST). The first program featured Walter Hendl as soloist in the first movement of the Grieg Concerto for Piano and Orchestra in A Minor.

Irwin Heilner's piano sonata was broadcast for the first time by Sara Sokolsky-Fried over WEVD last month. Mr. Heilner studied with Dr. Clarence Adler and teaches piano, specializing in adult beginners and children.

CONCERT CHOIR OF BOYSTOWN was heard over the entire network of the American Broadcasting Company on Dec. 12, commemorating the 31st anniversary of the founding of that community by the late Rt. Rev. Mons. Edward J. Flanagan. The Rev. Francis P. Schmitt, conductor, has selected the 50 boys in the Concert Choir from the 100 boys who make up the three choirs at the school. (Photo by Walter S. Craig)

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THE DANCE By ROSALYN KROKOVER

Need for Dance Theater Urgent: London Sees Strauss' Don Juan

Seeing the old year out—and the new one in—always prompts examination of the past and resolutions or hopes for the future. Our future hope is for a hall. It has become pretty clear that if the dance is going to have a decent chance to develop further as a concert art form there must be a theater adequately equipped in which the dancer's art can be properly reviewed.

As the situation stands today, a dancer has the choice of hiring a Broadway theater at a cost that cannot be met under any circumstances, including a complete sell-out (the event, however, will be covered by the New York press), or giving a program at the Hunter College or Y.M.H.A. auditoriums with a chance of coming out on the right financial side (but with little press coverage, except in periodicals). This is all very discouraging. For the very nature of the dance is expensive—costumes of imagination and taste are a necessity, as well as expert musical assistance; and professional lighting, too, is an essentiality—if there is talent to be encouraged there must be some cooperation along the way.

True, the majority of the dancers may not have too much to offer but the musicians' over-all score in Carnegie and Town Hall isn't so high either. And how else is a talent or personality going to be found if it doesn't have a decent place in which to be seen? The need for a dance theater is more acute than ever, as there is less money now around to invest in a concert than there was during the war years. The dance, thus, will once again be confined mostly to studios.

This condition is especially unhealthy, for the dancers are relegated to performing their compositions for a fond audience of family and friends who, of course, are not capable of unbiased remarks and constructive criticism. This in time has a tendency toward the formation of cults. Individuals who believe in certain theories will band together, and choreographic thoughts will narrow down to those of the leader of each particular group. A pattern along these lines is the beginning of the end. Progress can only be made when everything is out in the open, for better or for worse. An open mind never hurt anyone, and verbal arguments on points of disagreement can only end with someone being that much the wiser. That is what the dance, as well as every other art, needs. Only the dance does not have a theater in which to argue its point.

A theater in the Broadway section (the press beat) seating about 700 would be fine. Also needed is an arrangement with the union by which only stage hands and musicians actually essential for the performance need be hired. As things stand today, an individual artist must pay for virtually the same set-up as a Broadway musical. No matter how you look at it, that is unfair. So let us hope that 1949 will bring a solution to the dancers' problem.

Choreographers' Workshop

The Choreographers' Workshop on Dec. 19 presented two dance plays at Hunter College with the following announcement: "The Choreographers' Workshop is interested in presenting not only pure dance but works of theater that include a dance view point and works of dance that include a theater view point." And, as might have been expected, the final result was an afternoon of neither dance nor theater.

The first work, Goodbye to Richmond, by Horton Foote, was commissioned by the Neighborhood Playhouse of New York. This large group from Washington, D. C., presented a homespun tale about Richmond, Texas. It told the saga of a stage-struck small town boy who wanted to make good in the big city, with the usual parental sacrifice. Religion, ridicule, romance, the so-called sowing of the wild-oat period—all come in for their share of the plot, in a not too subtle manner. The lines were uninspired and there wasn't a great deal of choreography. Those taking the leading parts were Vincent Donehue, Frederic Martin, Barbara Joyce, and Russell Foster. The score was by Gerald Cook, and Alice Imamoto was the pianist.

As I Lay Dying was the second work. Valerie Bettis based her creation on themes and characters from the Faulkner novel of the same title. The cast was almost entirely recruited from current Broadway shows, so the dancing and acting was of a smooth professional calibre; and Faulkner's lines were naturally good. The incidental music was by Bernardo Segall. A certain amount of atmosphere and mood was achieved, and the interpretation was convincing. But what did it all add up to?

Is the fault with the dance or the dancer? Has it come to the point where the dance as a medium is not capable of expressing an idea? Or, is the dancer no longer capable of expressing himself through his medium? There is something disturbing about the whole idea of dance mixed with spoken drama, both in theory and performance, for theoretically one should be able to convey an idea in movement that would not be nearly so effective if translated into speech. And for the auditor it is a strain on his nervous system, since the switch back and forth from speech to movement requires constant mental readjustment. Just as one becomes absorbed in the movement, where it all begins to take on meaning, everything comes to a dead halt and words begin to fly. If the lines are literate and well chosen, one naturally becomes interested, only to be faced at the flick of a certain word with a dance. The formula is already cut and dried. You can invariably count on a choreographic flashback by the most adult-looking adult trying to be whimsical and adolescent; you can expect a love duet (probably illicit); you can anticipate some writhing on the floor followed by an introduction to a very grown child; and so forth.

It would take nothing short of genius to keep everything moving esthetically so that one would never be conscious of the transpositions from movement to speech. Actually that would be the only way a form of this type could be a satisfying experience. Now all we need is a genius. But until he comes along, let the dancer explore the potentialities of the dance and the actor the potentialities of drama. If the dancer feels an urge to act, it would be better for him to join a drama group. And vice versa.

Maracci in New York

Carmelita Maracci, the California dancer who has not been seen in New York for several years, gave recitals at the YMHA Dance Theater on Dec. 12 and 19. It was a treat to have this dynamic and intense personality in New York again. The first part of her program was devoted to her interpretations of music by Scarlatti, Bach, Ysais (the accompanist), and Turina. Miss Maracci treats the music in a highly individual and, sometimes one might feel, arbitrary manner, but the end result is always emotionally exciting. Her castanets have become an integral part of her compositions, and her use of them is fascinating. There were many new dances, but the ever-popular Another Goyescas, in which Miss Maracci impersonates both the man and woman with her incomparable tongue-in-cheek flirtation, remains a high-spot of her program. She was ably assisted by two dancers—Rosalind de Mille and Margaret Henderson—and the pianist-composer Gilberto Ysais.

Dance News

A non-profit organization called Friends of the Dance has been launched in Seattle, Washington. Its purposes are: (1) To bring to public attention, through a series of auditions and performances, professional dancers in the Northwest and to encourage their development by presenting them in programs whose diversity will be educational and entertaining to the audience. (2) To promote (through films, discussion and demonstration) appreciation and understanding of ethnic dance material. (3) To bring members into closer relation with the profesisonal dance world by arranging occasional informal receptions for visiting artists. The opening event for the membership will be Uday Shankar's film, Kalpana, on Jan. 6. . . . Taji Bey is the subject of a painting, by Dr. Victor A. Loeb, which is to be exhibited by the Philadelphia Contemporary Art Association. . . . Charles Weidman presented Fables of Our Times at the Brooklyn Academy of Music on Dec. 18. The event was the second American Youth Orchestra concert under the direction of Dean Dixon.

CARMELITA MARACCI, who gave two New York recitals.

New Ballet in London

LONDON.—After tours abroad, the Sadlers Wells Ballet has returned to Covent Garden, where it is sharing the programs with the Opera Company. There are generally four performances of ballet each week, and three of opera (though the Opera Company has had the field to itself for the past eight weeks, with conspicuous success). The first ballet performance featured a new one-act ballet, Don Juan, based on Richard Strauss' tone poem. The costumes and scenery, designed by Edward Burra, were executed in varying shades of grey, with striking colors reserved only for the principal dancers. The choreography was by Frederick Ashton, who has been connected with the Company for many years. This marks his return to a story ballet after two ventures in the purely abstract forms. Much is made of a character called "La Morte Amoureuse," which was danced on the first night by Margot Fonteyn, who had the misfortune to strain a ligament just before the end of the ballet. She will have to rest for several weeks. At the second performance, which this reviewer attended, her place was taken by Violetta Elvin. It speaks much for the talent in this company in having an understudy of such ability for an extraordinarily difficult role. One of the most attractive features of the ballet was the appearance of Moira Shearer (who will be remembered as the ballerina in the British film, The Red Shoes). She looked charming in the role of a young wife who was attracted by the subtle fascination of Don Juan (in the person of Robert Helpmann), with whom she danced a highly

(*Continued on page* 31)

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LOS ANGELES

Concerts Again Accent the Contemporary Composer

By C. SHARPLESS HICKMAN

With both Roy Harris and Aaron Copland giving lectures and holding seminars at the University of California at Los Angeles (where they were honored by U.C.L.A. Symphony Orchestra performance of their works), and participating in programs of their own music,

AARON COPLAND

Los Angeles has again stressed the modern composer in a great number of chamber music and solo recital programs.

The Copland and Harris concerts came on succeeding nights, Dec. 19 and 20. Mr. Copland took the form of a lecture-recital at the Modern Institute of Art in Beverly Hills, at which he played his Sonata for Violin and Piano with Israel Baker, who did a remarkably expert job as a last-minute substitute for Louis Kaufman, who was still in the east. The Harris program celebrated the composer's 50th birthday, earlier this year, and was a special event sponsored by Evenings on the Roof, at which Mr. Harris commented on his works as performed by his wife, Johana Harris, and several Roof musicians.

The event included the first performance here of a showy, short Toccata for Violin and Piano, superbly played by Manuel Compinsky, whose brilliance is usually submerged to the coordinated balance necessitated by chamber music offerings with his Trio or Quartet groups. Also a "discovery" was the California Choral Ensemble, led by Allen Lannom, a 24-voice mixed chorus which showed remarkable adaptiveness and musicianship in the gaunt songs, The Year that Trembled and To Thee Old Cause.

Local Composers Featured

Another Roof concert, of unusual local interest, was the annual program of music by Southern California composers. Unfortunately three of the major works planned for this event were not given, due to the fact that key players had been called for film studio recording sessions. Of those pieces which were heard, Lucile Crews Marsh's Variations on a Sarabande for Violin and Piano (played by Bernard Kundell and Frances Mullen), Baruch Klein's Sonatine for Piano (also done by Miss Mullen) and Eric Zeisl's delightfully naive Children's Songs were the most interesting and likely to be revived frequently. The Variations were skilfully and unaffectedly and restrainedly handled, while the Sonatine proved bright, brisk, and just the right length to sustain its musical material.

Mr. Zeisl's songs were sung by Brunetta Mazzolini, soprano, in German. They would have gained immeasurably by a good English translation, for the printed program notes which were supplied made it evident that Mr. Zeisl had captured, with remarkable evocative power, the chameleon moods of childhood, with their marked contrasts of intense serious preoccupation in play, joy in mock militarism, and complete abandon in emotionalism. Mr. Zeisl's Hebraic Elegy for chorus, soloists, orchestra and organ was also recently heard in a performance under Hugo Strelitzer's baton at Los Angeles City College. A moving tribute to his father and others of the Jewish faith who were subjected to persecution in Europe, it contained eloquent passages which reflected with sublime faith the message of the 92nd Psalm, on which it is based.

Latin-American Program

Contemporary and folk music from the Southern hemisphere was reflected in the program of South and Central American music which was lately played by Elizabeth Waldo's String Quartet. At this concert Camargo Guarnieri's Second Quartet received its west coast premiere. The work, like most of the others on the program, used folk music as a source of influence—particularly in the adoption of rhythm patterns and tone coloring—but used this base in a subjective, rather than an objective manner. A composition of considerable discord, with jagged, explosive patterns which alternated, in tempo and dynamics, with sudden moods of presaging quiet, it reflected perfectly its movement markings: Energico, Nostalgico and Alegre.

Also played by this excellent group were Villa-Lobos' Second Quartet, Manuel Ponce's piquant Quatro Miniatures, an arrangement by Alexander Reisman ('cellist of the quartet) of the Orgia from Turina's Three Fantastic Dances, and a masterful suite, Danzas de Panama, composed by William Grant Still on four folk dances collected by Miss Waldo. This latter group should prove to be a money-maker for Mr. Still (or at least one hopes it will), for it is a work which is sure to appeal to almost any audience, while at the same time having a degree of technical proficiency in its utilization of percussive effects which will be of more than passing interest to the serious chamber music devotee.

HEITOR VILLA-LOBOS

Yet Another Premiere

Yet another local premiere was the Hollywood String Quartet's offering of Paul Creston's String Quartet (Opus 8), which proved to be terse, muscular and direct, though its style is somewhat ephemeral and derivative. On this same program the group played Mozart's F major Quartet (K. 590) and the Third Rasoumovsky Quartet of Beethoven. At a later gratis concert given at Los Angeles City College the Hollywood Quartet again offered Villa-Lobos' Sixth Quartet and the A minor Quartet of Brahms. The group has yet to achieve perfect coordination, but the players are all adept musicians who will undoubtedly ripen with performance experience together.

Spivakovsky with Philharmonic

Violinist Tossy Spivakovsky was the soloist in the Bartok Concerto which featured the Philharmonic Orchestra's fifth concert-pair of the season. Again Alfred Wallenstein, the Philharmonic's musical director, showed his talent for programming, giving the conservatives Beethoven's "Eroica" Symphony, and interesting all patrons with the Mozartean Symphony in E flat by Karl Stamitz. The latter, despite its grace and melodic characteristics, lacks the virility of Mozart's compositions, but it was played in ingratiating style, with the strings doing an unusually fine job.

The Bartok Concerto, marked by exceptional coordination between orchestra and soloist, again revealed itself as one of the great works of this century in this form. Mr. Spivakovsky's playing was superbly clean and incisive, and had an exceptional degree of tonal beauty.

L. A. Women's Orchestra Play Bach

The only other major orchestral activity during the past fortnight has been the three all-Bach programs given by the Los Angeles Women's Symphony under Ruth Haroldson's direction. Miss Haroldson's feeling for Bach is one which imparts a warmth to the music without allowing it to suffer from the overly-lush feeling given so many of Bach's works by conductors such as Stokowski. Her approach is direct, unostentatious, consistent in tempi, yet never mechanical from the standpoint of mere time-beating.

Each of the three programs was liberally endowed with solo works in which outstanding local musicians participated. Among the highlights were performances by Edward Rebner of the D Minor Concerto for Piano and Orchestra and the C Major Concerto for Two Pianos (in which he was matched well by Theodore Saidenberg at the other keyboard), and Olive Mae Beach's singing of the Cantata No. 51, Praise Ye God Throughout Creation—in which the young soprano stood up well to the taxing and almost unsupported vocal writing.

The Los Angeles Women's Symphony, though it claims to be the oldest in point of formation of any women's orchestra in this country, has not always enjoyed continuity of performance season after season. However, it has now been sponsored by music-loving film patrons, and plans are already afoot for another series of concerts next year with Rudolf Serkin and Adolf Busch tentatively listed among the soloists.

(Continued on page 28)

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SILHOUETTES By MARY CRAIG

Of Folksong and Opera

Adelaide Van Wey was soloist for the Founders Day Dinner of Tri Delta Sorority in New York and was also heard over WOR on Dec. 4 and WQXR Dec. 14 in programs of spirituals and Tri Delta Songs.

The American contralto has made good use of her native North Carolina music material and the ancient airs and folk tunes of that mountain region have led her into pleasant and rewarding paths of research which include many other picturesque sections of this diverse and colorful land. Miss Van Wey is as much at home in a bayou ballad as in a white spiritual, these being far rarer than those of the black people.

Rich Field for Research

Her programs, notable for impeccable choice of classic and art songs, pointed up with the most atonal of the difficult contemporary, have been enriched by the lovely simple melodies and weird street cries she has discovered and introduced. The especially recorded albums of Creole Songs have recently been followed by record releases offering Lullabies and Learning Songs. The Lullabies are in the folk medium, some of the phrases of Close Your Eyes being found in very old slavic folk songs, somehow transported and translated into this dialect. Hush Li'l Baby, another of this set, is familiar to many "grown-ups" today who were crooned to sleep by descendants of authentic Negro "mammies" who were the prescribed nurses and guardians of the young white children not so far in the past as one might think. Sail, Baby, Sail, with its composer credit, is not in the strict sense a folk song but the basic melody has haunting overtones of the songs of the people, as they were designated; while the Go To Sleep, the last of the series, has been sung across the country, including Hollywood, where Marlene Dietrich employed it in one of her movie appearances.

ADELAIDE VAN WEY

"Learning" Made Pleasant

The Learning Songs are written for children. They are charming to hear and adults love them too. They have been used for generations—centuries perhaps, to teach the alphabet, the days of the week and how to count. The Days of the Week ditty includes a recount of the duties of each day; the Counting Song dates from Colonial times when there were plenty of Indians in sight to count by. Its traditional scale with the rising steps is designed to give the child some sense of music form as well. There are many varieties of the animal songs, the one selected by Miss Van Wey for her records is the earliest known traditional Barnyard Song and judging from its performance, the singer had as much fun as do her hearers.

Student Opera Makes The Front Page

The Cincinnati Conservatory of Music achieved a gratifying success with its recent production of Gounod's Faust, the first major operatic performance undertaken there in over 20 years. After 1927 and the passing of Ralph Lyford, faculty member and conductor of the Cincinnati Zoo Opera, the music drama work followed the course of instruction and training for opera, but restricted presentations to Conservatory activities without the colorful climax of full stage. In 1946 the addition of Bianca Saroya and Dimitri Onofrei to the staff gave new impetus to lapsed plans, and with the cooperation and sponsorship of the Conservatory Board of Trustees, the project went forward to its recent brilliant completion.

A Wise Choice

Mme. Saroya and Mr. Onofrei, who coached and motivated the opera group, wisely chose Faust for their first publicized venture, the former having sung Marguerite more than 200 times while the latter had chalked up 400 performances of the tenor lead. Then, too, the score is musically fine in design and texture, the characters clearly drawn and so indicated. The arias take superior vocalization but offer no atonal problems, being alluring and applause winning. The chorus has its big moments and the whole setting is full of audience appeal.

BIANCA SAROYA, soprano and DIMITRI ONOFREI, tenor, directed and produced a performance of Faust with their Opera group from the Cincinnati Conservatory.

In the cast were John Alexander, as the hero; Carolyn Weber, Marguerite; Maurice Mandell, Mephistopheles; Dale Stonceipher, Wagner; Hope Bixenstein, Siebel; Clifford Steele, Valentine; Helen Sugrue, Martha. Carl Hugo Grimm conducted; the ballet was arranged by Marian LaCour and Mary Reichert was rehearsal accompanist.

Good Omens for the Future

As it turned out, the performance grew into more than a student production. The Cincinnati public approved; the Zoo Opera offered cooperation (and later, engagements to several fortunate youngsters); the dance and orchestral departments of the Conservatory, skillfully utilized, came to public attention; the press supported the venture, and the whole took on a municipal opera atmosphere which augurs well for the future.

Because of the demand for further performance, the opera classes are now in course of preparing Traviata, Cavalleria Rusticana and Pagliacci which will be given with a chorus of sixty voices and the Conservatory orchestra. To the more professional side the Opera Workshop is a valuable adjunct. It carries on for the neophytes of the stage the preliminary training. Here complete acts of operas are in work, later to be presented in costume with action and scene settings in the Conservatory Auditorium. Mme. Saroya and Mr. Onofrei fully understand that only by actual experience does the young singer obtain mastery of the art of stage. Therefore the results of their own apprenticeship and appearances are being passed on in an effective, practical and inspiring manner to the students under their guidance. The Workshop repertory includes portions of Boheme, Butterfly, Martha, Romeo and Juliet, Trovatore, Hansel and Gretel, it being a sincere belief in this school that the standard roles are both essential and more easily productive for the debutant singer.

Once during an interview on American music, Erich Leinsdorf stated that we could easily support in this country 100 opera companies in 100 cities. This was impressive reckoning; but wherever the scheme has been fairly tried with a good cast and good accessory support in scene and costume and orchestra, plus, naturally, expert direction, the people at large have shown themselves opera-minded and enthusiastic for longer and more frequent hearings. Cincinnati, along with several other American music centers, has had summer opera festivals; it now seems that the lyric stage can flourish in the winter as well.

Music Club in 63rd Season

The Friday Morning Music Club of Washington, D. C., is now in its 63rd season of weekly concerts. The opening event, held in Barker Hall of the YMCA, presented Fanny Ross Henbert, pianist; and Hazel Arth, contralto, who, assisted by a male quartet, sang the Brahms Rhapsody for Alto Solo, accompanied by a string quartet, Olga Bloecher, flute, and Kathryn Hill Rawls, piano. The reduced score was transcribed by Dorothy Radde Emery. Mrs. Rawls, president of the club, announced that a complete file of all programs given since the club's organization has been assembled.

Thomas Johnson Heard

Thomas Johnson, tenor, was recently heard in Mendelssohn's Elijah at All Angels, New York, and in Montclair, N. J. His Messiah engagements included the singing of this Handelian score in Columbia, S. C., and two performances at Mercer University, Macon, Ga.

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THE CHOIR CORNER By LEON CARSON

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one of the manifestations of interest in Western music in Christian colleges in China. Students there respond exactly as do young Americans to opportunity to study and perform works of Western composers. Walking across a college campus it is not unusual to hear the strains of a mixed choral group practising Handel's Messiah or Stainer's Crucifixion issuing from a building whose architecture would lead the listener to expect instead the strains of some ancient gem from the strings of a *zu chin*. Whatever the language, there is the universal response to music.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

Organ

TOCCATA and FUGUE, by Ivan Langstroth. M. Witmark & Sons, N. Y. $1.50.

A composition of brilliancy and colorful texture for the organ, with striking contrasts of mood. Suitable for church, festival or concert use. The character of this music offers varied suggestions to the capable organist as to combinations, etc., which should prove workable and highly effective. 10 pages.

SUITE FOR ORGAN (from opus 59) by Max Reger. Editions Musicus, N. Y. $1.

This splendid composition for organ has been most excellently edited by Robert Leech Bedell for use in church or concert. Suite consists of (I) a fast-moving Intermezzo 5 pages in length; (II) a short, expressive and smoothly flowing canon of 2 pages; (III) Toccata employing a free, fresh style with alternating full chords and brilliant running passages (5 pages) and concluding (IV) with a richly colored and impressively written Fugue, 6 pages in length. All this is valuable material for the organist's library.

THE ORGAN WORKS OF JOHANNES BRAHMS (Vol. I—Op. 122), revised by Gerard Alphenaar. Edward B. Marks Music Corp., N. Y. $1.25.

A valuable collection of Brahms' organ compositions represents an outstanding list of 19th century compositions. There are 11 lovely preludes, including My Jesus, who hast called me; Adorn thyself, my soul; O world, I must leave thee, etc. Some of these evidence a reflection of the Bach style and spirit. Suitable for general service or concert use. 27 pages of music.

THE ORGAN WORKS OF JOHANNES BRAHMS (Vol. II—Op. 122), revised by Gerard Alphenaar. Edward B. Marks Music Corp., N. Y. $1.25.

This second volume consisting of miscellaneous organ works comprises 4 preludes and fugues: 27 pages of music. Like Vol. I, this collection includes splendid organ material which every organist should have available. These two volumes mark the first American publication of Brahms' organ works in their entirety.

SUITE FOR ORGAN, by Johann Jacob Froberger (ca. 1600-1667). Edition Musicus, N. Y. 75c.

Robert Leech Bedell has edited in careful and artistic fashion the Froberger Suite for current effective organ use. This consists of an impressive Fugue, a brilliant and melodious Toccata, an interesting Ricercar and concludes with a Fantasia of appealing musical design. Suitable for service or concert use. An informative note pertaining to the music is contained on page 1. 10 pages.

SATB

SING ALLELUIA, by R. Deane Shure. Carl Fischer, Inc., N. Y. 18c.

A brilliantly fast-moving and somewhat difficult anthem for 4-part chorus of mixed voices with soprano solo and obbligato. To be sung a cappella; accompaniment for rehearsal only. Normal vocal tessitura. Impressive Alleluia climax. Suitable for general or Easter service by well balanced choir and capable soloist. 9 pages.

NEVER SAID A MUMBALIN WORD, arr. by Reuel Lahmer. Mills Music, Inc., N. Y. 15c.

For those who desire the use of the Negro spiritual in the church service this arrangement for 4-part mixed chorus is an exceptionally fine one. Sung a cappella; with accompaniment scored for rehearsal only. Requires a finely trained chorus for effective interpretation — artistically and dictionally. 8 pages.

REJOICE IN THE LORD, O YE RIGHTEOUS, by Ernest Charles. G. Schirmer, Inc., N. Y. 20c.

A stirring, conventionally fashioned anthem for 4-part mixed chorus; text from Psalm 33. Piano accompaniment. Incidental soprano or tenor solo and baritone or alto solo. Music not difficult, with normal singing tessitura. Acceptable for use by average church choir. Suitable for general or special service. 8 pages.

I KNOW NO LIFE DIVIDED, by Henry Hager. Theo. Presser Co., Philadelphia. 16c.

An appealing anthem of straightforward conventional pattern, for 4-part mixed chorus; text by Carl J. P. Spitta, translated by Richard Massie. Piano or organ accompaniment. Begins with soprano and tenor duet. Normal singing tessitura. Acceptable for large or small chorus use. Suitable for general service. 6 pages.

IN THE MORNING O LORD, by William H. Anderson. Carl Fischer, Inc., N. Y. 15c.

A splendidly arranged anthem for 4-part chorus of mixed voices with tenor solo, based on a Mozarabic prayer. To be sung a cappella: piano accompaniment for rehearsal only. Easy vocal tessitura. For general service use. 4 pages.

TE DEUM LAUDAMUS, by T. Frederick H. Candlyn. Carl Fischer, Inc., N. Y. 30c.

A lengthy, fast moving, spirited and generally distinctive anthem composed for the 125th anniversary of St. Thomas Church, New York—for a strong 4-part chorus of mixed voices, with piano or organ accompaniment. Soprano soli. There are some highly effective climactic passages: general vocal tessitura throughout is normal. 19 pages.

THOU KNOWEST, LORD, THE SECRETS OF OUR HEARTS, by Henry Purcell. Carl Fischer, Inc., N. Y. 12c.

An especially fine arrangement of this old music has been edited by Edward S. Breck for 4-part chorus of mixed voices, with piano or organ chordal accompaniment. Harmonization excellent and vocal tessitura normal. No incidental soli. Well marked for contrasting choral effects. Suitable for general or communion service. 4 pages.

MAY OUR PETITION COME UNTO THEE, by Salomon Sulzer. C. C. Birchard & Co., Boston. 16c.

N. Lindsay Norden has arranged an effective anthem for 4-part mixed chorus, with tenor solo, to be sung a cappella: accompaniment indicated for rehearsal only. Text by composer. The music is melodious and appealing, but requires well trained singers to execute in capable manner. For general or communion services. Good singing tessitura. 5 pages.

MAGNIFICAT (A Minor) and NUNC DIMITTIS, by William H. Harris. A. & C. Black, Ltd., London. (C. C. Birchard & Co., Boston). 16c.

Both of these are dignified, musicianly choral compositions for 4-part mixed chorus with incidental soprano soli. Organ accompaniment. Easy vocal tessitura. A valuable addition to the Anglican church music repertory. Magnificat 6 pages; Nunc dimittis 2 pages.

COMMUNION SERVICE IN A MINOR, by Henry G. Ley. Oxford University Press, London. (Carl Fischer, Inc., N. Y.) 36c.

This is splendid music for well equipped 4-part mixed chorus: includes the Kyrie, three-fold Kyrie, Sanctus, Benedictus, Agnus Dei, Gloria in Excelsis, scored in many instances for divided parts. The richness of the harmonization is outstanding: music well marked for interpretation. Normal vocal tessitura. Organ accompaniment ad lib throughout. 12 pages.

COME, THOU ALMIGHTY KING, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 20c.

A stirring, solidly constructed anthem for 4-part (divided) chorus of mixed voices, based on a hymn tune of Felice de Giardini (1769): text by an anonymous author (c. 1757). To be sung a cappella. Piano accompaniment available for rehearsal only. Includes tenor or soprano solo over choral accompaniment. Normal vocal tessitura for all parts. Suitable for general service or festival occasions. A large choral body preferable for highly effective results.

THOU ART MY GOD, by Franz Bornschein. Carl Fischer, Inc., N. Y. 20c.

A dignified anthem of praise and exultation for 4-part mixed chorus, with organ or piano accompaniment. Text from Isaiah XXV:1, 4, 9. It is straightforward music in conventional pattern, capable of projecting a strong feeling of religious faith. Well marked for interpretative moods and phrase contrasts. Suitable for Thanksgiving, general and special services. 6 pages.

THE CITY OF DESOLATION, by Wilfrid Mellers. Oxford University Press, London. (Carl Fischer, Inc., N. Y. $1.25.)

A lengthy and serious bit of anthem composition for 4-part mixed chorus, with optional organ or brass accompaniment, or, if desired, to be sung a cappella. Text from Isaiah. Occasional divided parts. Harmonization and general musical lines excellent. Requires large, well trained choir to be entirely effective. Scored for 2 trumpets, 4 horns, 2 tenor trombones, 1 tuba. Vocal tessitura generally normal: bass part requires strong, low-voiced singers. 14 pages. Performance time 7 min.

125th "Messiah" Given By Oratorio Society

The Oratorio Society of New York, Alfred Greenfield conductor, extended its long and honorable record of achievement by presenting its 125th performance of Handel's Messiah on Dec. 18 in Carnegie Hall. This is the 76th season of the society and for the second successive year the oratorio was given uncut.

As always, the society showed evidence of careful training and a thorough understanding of the score at hand. The choral work was impressive in its execution, the choristers numbering well over 200 singing with an exaltation that made possible a successful rendition of this masterpiece. The cleancut delivery of "For unto us a Child is born" was outstanding for its many-hued dynamic shadings and dramatic phases. "His yoke is easy" was a finely wrought example of well integrated ensemble singing and of contrasting mood reflections. Alfred Greenfield, conducting for his sixth year, directed the combined vocal and orchestral forces with skill, authority and an inspired devotion to the sacred text and the Handel spirit. As to whether the embellished music of the alternate versions of arias (Coopersmith edition) introduced into this performance were improvements over that of the more familiar forms omitted, is at the moment a matter of varied opinion.

The solo quartet was a capable if not heavily-voiced one. Ellen Faull, soprano, sang with commendable charm and a general warmth of vocal color the various arias allotted to her. Annette Dinwoodey's well controlled contralto voice proved of lovely quality but seemed to lack the power of sufficient projection to be convincingly effective. Howard Jarratt, tenor, gave intelligent and decisive interpretations, being vocally preeminent in the air "Thou shalt break them." Arthur Kent, bass-baritone, sang with dignified ease and flexibility the long-phrased, taxing music assigned to him by the score. Hugh Porter presided at the organ and Harrison Potter at the piano-harpsichord. Frank Gullino was orchestral concertmaster. L. C.

The Branscombe Choral

The Fifteenth Candle Light Service of Christmas Music was presented by the Branscombe Choral on Dec. 19 at the Broadway Tabernacle Church, New York. An appreciative audience was in attendance.

This splendid body of 70 women singers, which incidentally has been a pioneer group for other non-professional choruses, was directed by its capable conductor, the well-known composer and musician Gena Branscombe. The diversified program included, among others, the Repleti Sunt of Jacob Handl, Jesu dulcis memoria by da Vittoria, Randall Thompson's Pueri Hebraeorum, Blessed is the Man by Rachmaninoff, The Artisan by Harriet Ware and Now the Holly Bears a Berry by Ramseyer.

Under Miss Branscombe's sensitive direction the various selections were artistically rendered, with an excellent balance of tonal quality and fine interpretative effects made possible through careful shadings of contrasting dynamic values and cleancut, intelligent diction.

CHOIR NOTES

An especially fine program of Christmas Carols was given on Dec. 26 by the combined adult and junior choirs of St. George's Church, New York, under the direction of George W. Kemmer, organist and choirmaster. Prior to the service, a trio of trumpeters played carols from the tower. Marietta Bitter also was heard in a harp recital. Soloists—Rose Dirman, soprano; Joseph Laderoute, tenor; Kenneth Schon, baritone.

Supplementing a miscellaneous program of Christmas music, the Saint-Saens Christmas Oratorio was given at Memorial Baptist Church, New York, on Dec. 19. Edward Lee Tyler conducted. Soloists were Ruth Stewart, soprano; Ruth E. Gibbs, mezzo-soprano; Eunice Mitchell, contralto; Peter Rewaga, tenor; James Hall, bass. Virginia Harper presided at the organ.

Robert Baker, organist, The First Presbyterian Church of Brooklyn, directed Handel's Messiah on Dec. 12 and a candlelight service on Dec. 19 Soloists, Anne Bollinger, soprano; Margaret Crawford, contralto; Howard Jarratt, tenor; Francis Barnard, bass.

Handel's Messiah was presented at St. Luke's Lutheran Church, New York, under the direction of Mildred Holmer. Soloists were Helen Morrison, soprano; Ruth King, contralto; Albert Hall, tenor; Jack Emden, bass.

A special Christmas carol service was given by the choir on Dec. 19.

Under the auspices of the recent Sixth Annual National Conclave of Deans and Regents of the American Guild of Organists held in New York, Marilyn Mason of the University of Michigan, gave an organ recital at Temple Emanu-El on Dec. 28 and Claude L. Murphree of the University of Florida was heard in a recital of organ music at Calvary Church on the same day.

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NEW YORK CONCERTS

CARNEGIE HALL

Dello Joio Work Premiered

The Philharmonic concert on Dec. 9 under Bruno Walter opened with a thoroughly delightful performance of Haydn's Symphony in D major No. 10. The first New York hearing of Norman Dello Joio's Variations, Chaconne and Finale was most cordially received by the audience which called the composer many times on stage. The three movements of the work, especially the first two, are among the best music written during the past years. The variations are based on a Gregorian chant, the Kyrie from the Mass of the Angels. They are imaginative, melodic and structurally interesting. The ensuing Chaconne, also built on this theme, is rich in its emotional content. The Finale, based rhythmically on American square dance, climaxes in a repetition of the choral theme of the first part, set against the rhythmic pattern of the last. The concluding work was Bruckner's Symphony in E flat major No. 4. Walter, who, more than any other living conductor, has an inner affinity with Bruckner's music, gave a deeply moving, authoritative account of the gigantic score.

On Dec. 12, Mr. Walter and the orchestra repeated Haydn's Symphony in D major No. 10. The program began with Vaughan-Williams' Tallis Variations for double string orchestra, set forth in all its nobility, followed by Mendelssohn's Overture, Scherzo and Nocturne from the Music to A Midsummer Night's Dream and Richard Strauss' Death and Transfiguration. Every performance on this list was an outstanding achievement which proved that the Philharmonic Orchestra under the right leadership is not outranked by any orchestral ensemble, appearing here. H. W. L.

Casadesus with Philharmonic

The Philharmonic concert on Dec. 16 gained its particular distinction from the participation of Robert Casadesus as the soloist. The eminent French artist played Mozart's Concerto for piano and orchestra in C major (K. 467) and the piano part in D'Indy's Symphony for orchestra and piano on a French Mountain Song. In both works his mastery of style, his technical prowess and profound musicianship won enthusiastic acclaim from the audience.

Mr. Casadesus' Mozart is of utmost clarity in design, of rare tonal beauty and an overall conception which takes every facet of the work into account. In the D'Indy Symphony he gave the performance much of its romantic abundance.

At this concert Charles Munch returned to the helm of the Philharmonic. He began with Vivaldi's Concerto Grosso in D minor, op. 3, No. 11, giving it a performance which, though brilliant in tone, was somewhat lacking in precision in the ensemble. Ropartz, La Chasse du Prince Arthur opened the program. It is a dramatic orchestral poem written in the tradition of Franck and Massenet, colorful in sound and imaginative in conception.

On Dec. 19 Mr. Casadesus added Liszt's A major Concerto in an exhilarating rendition to the D'Indy Symphony, while Mr. Munch and the orchestra played Mozart's Haffner Symphony and closed with Chabrier's Bourrée Fantasque. H. W. L.

Buketoff in Young People's Concert

Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra and also of the touring company of The Medium and The Telephone, made his initial appearance directing the New York Philharmonic in its Young People's Concert Dec. 18. The program presented two soloists, 16-year-old Diana Steiner, who had made her debut with this same organization when she was nine, played the first movement of the Mendelssohn Violin Concerto, and Paul Goodman, the orchestra's percussionist, offered The Worried Drummer. A quiz on Russian music after the playing of a Glinka overture and the vociferous singing of Christmas carols lightened the session, which also included the second movement of Beethoven's Eighth Symphony, Johann Strauss' Tritsch-Tratsch Polka and portions of Kabalevsky's The Comedians. M. C.

Dessoff Choirs and Chorus of Bennington College

The Dessoff Choirs and the Chorus of Bennington College, conducted by Paul Boepple, gave a concert on Dec. 5 of religious music from two periods. Mr. Boepple is known as a fine choral conductor and as a champion of unfamiliar early music. Last season the Dessoff Choirs presented a program of works by the fifteenth century composer Josquin des Pres that was greeted as an important musical event and in 1942 this same group gave an all-Orlando de Lassus recital. This season's concert included, beside those of the masters just mentioned, works by Palestrina and the moderns Zoltan Kodaly, Betsy Jolas and Ernst Levy. The ancient works proved unusual for their power, their musical meaning, their beauty. Here were men of the highest musical stature and we have Mr. Boepple to thank for bringing to us their most successful efforts.

The pieces by the modern composers were all well done, but those of Kodaly stood out for their charm and their ability to create a mood of purity and clarity. This was especially so in the Ave Maria, which is almost childlike in its grace and sweetness. V. McC.

Schwalb Introduces Suite

Miklos Schwalb, pianist, in recital Dec. 7, proved an intriguing and interesting performer. He played with simplicity and imagination. While some notes were missed, and at times his tempi was somewhat out of line, his performances in general were always sound. The program included works of Liszt, Bach, Schumann, Chopin; and two Hungarian composers, Bela Bartok, Tibor Harsanyi (the latter's suite of four pieces were played for the first time in New York) and Leo Weiner. The program closed with Debussy's L'Isle Joyeuse. W. A. T.

Kaufman in Poulenc Concerto

Louis Kaufman's performance of the Francis Poulenc Sonata for violin and piano was an outstanding accomplishment at his recital on Dec. 10. Sharing in a display of complete team-work was his piano associate, Erich Itor Kahn. This was the reported second local hearing of this intricate score dedicated to the memory of the assassinated Spanish poet Fredrico Garcia Lorca. Like much of Mr. Kaufman's list, the Poulenc opus, while giving evidence of fine workmanship, cannot be said to contain any degree of melodic line. Its exacting technical demands were fully met by violinist and pianist.

Aram Khachaturian's Concerto for Violin impressed this reviewer as being replete with hard work for the performer minus much worthwhile content. The most musical utterances on the program were found in the Dvorak Two Romantic Pieces — Allegro moderato and Allegro maestoso. Other numbers were Largo by Tartini; Lament and Flight of the Fair Maid of Samarkand, by Harold Triggs (dedicated to Louis and Annette Kaufman); Sonata in G minor (for violin alone) J. S. Bach; Danses de Jacarémirim by Milhaud; Aria and Toccata (dedicated to Louis Kaufman) by Robert McBride. Despite the length of the recital the audience demanded extras until the lights were turned on. H. I. B.

Jonas Again Impresses

Maryla Jonas on Dec. 11 gave a recital consisting of a Capriccio by W. F. Bach, Mozart's Sonata in A major (K. 331), three Bagatelles and the Moonlight Sonata by Beethoven, and a Chopin group including a nocturne, two waltzes, and six mazurkas. That Miss Jonas is an artist of outstanding ability has already been proved. She has a highly personal and intimate interpretative expression and invests everything she performs with her own distinctive mark. If at times it appears that her work is a little too studied and not as spontaneous as one might wish, one need only consider the attributes that amply make up for it—her marvelous velvety, pear-like tone, absolute clarity and wonderful evenness, and, in addition, her subtle phrasing and clean rhythmical precision.

The most notable playing of the afternoon was in the Chopin group, where the true romantic spirit of the music was captured by the pianist. Especially captivating were the two waltzes and the posthumous Mazurka No. 2. The familiar Moonlight Sonata was given an interesting reading, as were his three delightful Bagatelles. A large appreciative audience gave Miss Jonas an ovation and demanded encores. A. P. C.

Flagstad in Brilliant Recital

Acclaimed throughout the evening by an audience that filled Carnegie Hall to its capacity Kirsten Flagstad, Norwegian soprano, sang her only New York recital of the season on Dec. 12. The distinguished artist brought to the concert a voice more wonderful in its strength, range and texture than she has ever before exhibited here. The vocal technique employed enabled the singer to execute in effortless fashion the heaviest fortissimos down to the spinning, shimmering pianissimos with the same uniform vital tonal line. Her art again reaffirmed to the audience the fact that this soprano is an incomparable singer. Her interpretations were thrilling in their warmth and sincere effectiveness. There can be no doubt that since last season she has grown significantly in artistic stature.

Mme. Flagstad began the program with the Ah Perfido of Beethoven, singing with an intensity of interpretation and a wealth of vocal color. Her next group consisted of two Schubert Lieder and three Hugo Wolf songs. A group of three songs by Grieg followed. Their varying moods ranging from the dramatic to those of exquisite tenderness were given serious and affectionate treatment by the singer. She approached the next group of five Wesendonck Lieder by Wagner with a spirit of reverent delineation. The tragic somberness of the Stehe Still was magnificently portrayed, while the radiant and ethereal moods of the Traume were so artfully wrought as to leave a lasting impression in the minds of the listeners. The concluding group of three Strauss songs ran the gamut of tonal splendor and inspiration, from the slow moving Befreit to the fast scintillating Ich liebe dich. During the evening many encores were given.

Edwin McArthur, at the piano, gave to the singer flawless accompaniments which enhanced the success of the evening. L. C.

Fritzberg in Twilight Series

Everett Fritzberg, pianist, gave a recital at 5:30 p.m., Dec. 12. His program consisted of works by Chopin, Mozart, Schubert, Debussy and Brahms. Mr. Fritzberg has a good technique and strong hands but occasionally over-emphasized his dynamics. There were many inconsistencies as regards control and

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interpretation but he achieved more success in his playing of Chopin and Schubert. L. J. G.

Audience Hails Stignani

Making her New York debut, Ebe Stignani faced an enthusiastic, capacity audience Dec. 13. The noted Italian mezzo-soprano possesses a colorful voice of unusual power and range which she used in a skillful and generally uniform manner, projecting clearly with well controlled technique in lyric and pianissimo passages as well as in phrases demanding dramatic treatment. The middle voice has warmth and tonal depth, although occasionally the lowest notes reflected a slight breathiness, while a trace of hardness was noticeable in the extreme high range when sung forte. Her keen sensitivity to the text was evidenced at all times.

The artist's entire program was sung in Italian. The first group consisted of Handel's Care Selve (Atalanta) and his Ch'io mai vi possa and the La Pastorella of Galuppi. Piccini's O notte grandea del mistero and two airs from Vivaldi's Ercole followed, the latter proving splendid vehicles for a display of florid singing. The first half concluded with the scene and aria Ah Perfido of Beethoven, delivered in true operatic style.

The second portion opened with the Una voce poco fa (Rossini) which Mme. Stignani sang with effective brilliance and flexibility. The group that followed consisted of Respighi's E se un giorno tornasse, Scherzo and Stornellatrice. Two light songs of Sadero, A Sicilian Lullaby and I battitori di grano were charmingly presented in a delicate and simple manner. In closing Mme. Stignani delivered the aria O don fatale (Don Carlos) of Verdi in the grand tradition, fluently and passionately. Paul Ulanowsky played invaluable accompaniments, artistically and pianistically. L. C.

Reyes Plays New Dello Joio Work

Angel Reyes, Cuban violinist, in his recital on Dec. 14 gave the first performance of Variations and Capriccio by Norman Dello Joio. In addition, the program consisted of works by Beethoven, Bach, Stravinsky, Paganini and Bartok. Mr. Reyes' playing of the Bach Sonata in A minor (unaccompanied) evidenced a well-grounded understanding of its style and content. The tone was pure and smooth throughout and the technical background secure. This was true also of most of the numbers on the program. Mr. Reyes' approach to everything was one of great respect and seriousness. He plays objectively and his obvious sincerity and forthrightness kept one's attention focussed upon the intelligently performed works.

Mr. Reyes was accompanied by Norman Dello Joio in the introduction of the composer's new work, Variations and Capriccio, which was received with enthusiasm by the large audience. It is a delightful piece which falls most pleasantly on the ears. The melodious lyrical variations are in charming contrast to the gayly whimsical faster sections and the whole work is enchanting. It was beautifully performed with excellent rapport between the violinist and composer.

Arthur Balsam was the able accompanist for the rest of the works on the program. A. P. C.

Lateiner Scores in Difficult List

This has been a season of impressive debuts in both the vocal and instrumental fields. On Dec. 17, a 19-year-old pianist took his place in this bright category when Joseph Lateiner was introduced. Mr. Lateiner has great natural endowments of musicality and tone. In a demanding list that included the Bach-Busoni Organ Toccata in C major, Beethoven's Sonata in C minor (op. 111), Berg's Sonata (op. 1), Prokofieff's Toccata (op. 11) and the Brahms Variations on a Theme by Paganini he showed himself an artist of remarkable depth and a masterful technician. His maturity of concept was astonishing — that is, of course, astonishing for a performer not yet out of his teens; one of the fascinating qualities of his playing is the sure indication that it has not yet reached its full development. He might have been wise to spare himself some of his program's formidable demands in his initial essay before the New York public. On the other hand, his choice of works which give no quarter to the interpreter showed not only unusual ability but a gallantry that made its appeal to the listener. B. S.

Christmas Festival Delights

The pageantry and the music of Christmas was presented on Dec. 18 to an audience that consisted mostly of children. This was the first event in the Gabrilowitsch Memorial family series of the National Orchestral Association under the musical direction of Leon Barzin. Mr. Barzin had the assistance of the Dessoff Choirs and a dance group presided over by Anita Zahn. The first half of this Christmas celebration was devoted to the story of the Nativity, danced and mimed to the music of Bach, Handel, Mozart and traditional Christmas songs. The latter portion of the program offered a Christmas Festival Overture by Berezowsky and familiar carols. The lighting and staging effects, the placing of members of the chorus and orchestra around the hall, were all calculated to delight the children. We must also comment on the noble angels, who proved to be members of the Dessoff Choirs. V. McC.

Second Senofsky Recital

Those who braved the big snow of Dec. 19 to hear Berl Senofsky in his second New York violin recital were rewarded by hearing a performance of musical feeling and pyrotechnical virtuosity. Mr. Senofsky, winner of a 1947 Naumberg Award, included Brahms' A major Sonata, Bach's Chaconne, Hindemith's C major Sonata and Chausson's Poeme. From the first downward thrust of his bow, the artist interested his audience. There was no hackneyed treatment. Each work emerged with an impression of freshness. Eugene Helmer was the able accompanist. B. S.

TOWN HALL

Mexican Tenor Back

Nestor Chayres, Mexican tenor, who is known to radio audiences, on Dec. 4 gave his first recital since his New York concert debut three years ago. The versatile tenor selected an unusually varied program which inciuded the arias from Don Giovanni and L'Elisir D'Amore, and works by Falla, Scarlatti, Pergolesi, Nin, Franck, Delibes, Rimsky-Korsakoff and groups of Spanish and English folksongs.

Possessing a naturally fine voice which in the main he used effectively and with good taste, his best work of the evening was in the songs of Falla, Nin, Lecuona and the Spanish folksongs. In the operatic arias he did not fare so well. A large audience applauded the singer and exacted many encores. Vincente de Sola was the excellent accompanist. W. A. T.

Van Zandt's First Concert

William van Zandt, baritone, in his New York debut on Dec. 4, sang a program which testified to his musicianship Arias by Handel, Hume, Dowland and Purcell, songs by Fauré, Debussy, Hahn, Franck, Schubert, Wolf and Brahms, a group of English composers, of which Vaughan Williams' four selections impressed most favorably. Mr. Van Zandt has fine vocal potentialities but its production suffers from being forced in the higher register, perhaps due to a cold. H. W. L.

Branzell Applauded

In her only New York recital appearance of this season, on Dec. 6, Karin Branzell sang beautifully to an audience appreciative of her artistry and the magnificence of her voice. Her program commenced with a mellow group of Brahms lieder, familiar concert repertory but contrasting with the immediately following English numbers which offered clearly enunciated songs by Sam-

(*Continued on page* 18)

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NEW YORK CONCERTS

(*Continued from page 17*)

uel Barber, Vaughn Williams, John Duke and Daniel Wolf. Marx, Kowalski, Mahler, Wolff and Strauss brought the German compositions into a more contemporary period and the contralto ended her set program with Var det ein dröm, by Sibelius, Tragödie, by Rangstrom and Söndog, by Jarnefelt. Paul Ulanowsky was the accompanist. M. C.

More Mozart

The New Friends of Music on Dec. 5 introduced Hortense Monath and the New Friends of Music Players (Daniel Guilet, violin; Carleton Cooley, viola; Bernard Greenhouse, cello; Robert Bloom, oboe; Clark Brody, clarinet; Fred E. Klein, French horn; Leonard Sharrow, bassoon.) Brahms' Piano Quartet in C minor, op. 60, opened the program. In it, Hortense Monath was the leading force and her excellent musicianship and style gave the reading its convincing quality. Three Preludes and Fugues for String Trio (K. 404 A), by Bach-Mozart followed. The performance of these rarely heard pieces in which two of the greatest masters supply the musical material was most enjoyable and interesting. While the Fugues come from Bach's the Well Tempered Clavier, the Preludes seem to be Mozart's. A topical analogy is Richard Strauss' Couperin Suite and even his adaptation of Mozart's Idomeneo. The concert closed with an exemplary interpretation of Mozart's Quintet for piano and winds in E flat major (K. 452). H. W. L.

Alvers in Interesting Novelties

Zinaida Alvers, assisted by Thomas Mayer at the piano, in her recital on Dec. 5 reaffirmed the fact that she has an exceptional voice, well balanced throughout its whole range, of fine color and sensuous beauty. She is able to convey to her audience the inner meaning of the arias and songs, the latter of great variety, which make up her interesting program Starting with Torelli's Tu lo sai, she captivated by her fine musicianship. In Haydn's Ariadne auf Naxos she showed dramatic power, while in the ensuing songs by Brahms she exhibited a fine lyricism. With three Armenian Folk Songs arranged by Respighi she acquainted her listeners with most interesting novelties. After a group of English songs, she climaxed her program with a group of Russian composers, sung in Russian, which were of great expressiveness, and vocally distinguished. An enthusiaastic audience forced many encores. H. W. L.

Dorfmann in Classics, Romantics

Ania Dorfmann, pianist, in recital Dec. 6, played an unusually interesting program which captivated her large audience. The program included both classical and romantic works, in which the two distinct facets of her personality were emphasized. The classical pieces were played with a crisp, ingenious style, while the romantic numbers were treated with a bold sweep. Perhaps her least impressive playing of the evening was in the Chopin group which lacked the subtlety of tone and temperament so predominant the rest of the evening. The program included works of Mozart, Beethoven, Pastoral and Capriccio of Scarlatti-Tausig; Schumann, Chopin, Fauré, and Chabrier. W. A. T.

Vinaver Chorus Heard

Chemjo Vinaver and his Vinaver Chorus gave an auspicious recital Dec. 9 for a capacity audience. This concert, the first of a series, gave works for a mixed chorus by Birnbaum, Schorr, Weintraub, Zaira and arrangements by Mr. Vinaver. The splendid ensemble gave evidence again of its superb capacity for nuances and dynamics as well as beauty of tone. Mr. Vinaver wove gossamer threads of entrancing music and attained novel effects. The audience demanded encores and was reluctant to leave even after the performance. L. J. G.

Voigtlander's Debut Recital

Virginia Voigtlander, violinist, gave, on the whole, a creditable account of herself in her initial appearance before a New York audience on Dec. 8. Miss Voigtlander plays with assurance and ease and commands a tone of warmth and roundness; but at times there is a slight tendency to deviate from pitch. The program was long, exacting and held two first performances—Intermezzo by Karla Kantner, and Improvisation (Black is the Color of My True Love's Hair) by Barbara Twyeffort. Other listed numbers were: Haydn's Concerto in C major; Grave and Fuga in A major (unaccompanied) Bach; Sonata in A major, Fauré; Concerto in G minor, Prokofieff; La Clochette, Paganini-Kreisler. The Prokofieff Concerto gave Miss Voigtlander and her able piano associate, Eugene Helmer, plenty to do and opportunity for a display of good team work. It was a pleasant program. H. I. B.

Nadelman in Conservative List

Leo Nadelmann, Swiss pianist, gave a recital Dec. 11, a program of conservative works. Maturity of musicianship was evident, together with an excellent technique, although his tone was generally rather hard and brittle. His interpretations were more intellectual than emotional. The list included Mozart, Beethoven, Schubert, Chopin music, and the Chaconne of Bach-Busoni. W. A. T.

Pressler in First N. Y. Recital

Menahem Pressler's first appearance here with the Philadelphia Orchestra still rings in our ears. His poetic delineation of Schumann's Piano Concerto then drew instantaneous applause and raised expectations for his recital debut on Dec. 10 to a high pitch. Unfortunately, on this occasion, his interpretations were not convincing. Bach's Prelude, Fugue and Allegro in E flat major and Mozart's Fantasia in D minor were clearly projected, though one missed differentiation in style. Chopin's Sonata in B minor, besides technical flaws, lacked greatness of conception, dramatic poise and temperament. In the selections by Debussy, he succeeded in projecting many attractive shades of color. The young pianist introduced Alexander Boscovich's Semitic Suite. It is simple music of folk-like character and Pressler did well by it, proving his definite affinity with the work. He closed with Liszt's Mephisto Waltz. If Mr. Pressler succeeds in attaining a new approach to his pianism, his innate talent will still carry him far. H. W. L.

Brusilow in Second Hearing

Albert Brusilow, young Philadelphia violinist, who made his debut season before last, gave his second New York recital, Dec. 11. While still not yet a mature artist, which is particularly evident in the lack of subtleties in interpretation, Brusilow is undoubtedly gifted. His tone is full and rich, his technical control excellent, and his fingering and bowing deft. The program listed numbers by Vitali, Beethoven, Bach, Richard Yardumian, Karol Szymanoski, Ernest Bloch and Henri Wieniawski. Leon Pommers was the accompanist. W. A. T.

Resnik Sings Varied List

Regina Resnik, soprano of the Metropolitan Opera, gave a recital on Dec. 12. She was admirably assisted at the piano by Leo Taubman. Miss Resnik has magnificent vocal resources, and amazing versatility in the projection of songs of various periods and manifold origin. Her voice now and then lacks steadiness, especially in the higher register. This fault was more apparent in the beginning of the program and in points of high emotional tension than later when she sang compositions of a quieter character. In the Dieu d'Israel by Gaveaux and arias by Rameau, Gluck and Sacchini, she showed a praiseworthy French diction. Also immaculate was her German in songs by Trunk, Pembauer, Windsperger and Richard Strauss. She was excellent in her encore before intermission, Brahms' Vergebliches Staendchen. Five songs of old Spain in the stylistically and musically impeccable arrangements by the late Kurt Schindler showed her sensitivity, and the closing group of English songs which also contained the first performance of Celius Dougherty's Evening Song was expressively rendered. H. W. L.

Nessi in Standard Program

In her recital of Dec. 12, Pauline Nessi offered a program selected from melodious numbers of good classic and romantic standard. The contralto commenced with a Bach, Scarlatti, Gluck group, continuing with songs of Schubert, Brahms, Fauré, Debussy, Rachmaninoff and Tchaikovsky. Two arias were presented, the O don fatale, from Verdi's Don Carlos, and the Jeanne d'Arc air from Tchaikovsky's opera of that name. Mme. Nessi delivered her chosen pieces with the poise of experience and musicianship. She was accompanied by Erich Itor Kahn. M. C.

Busch and Serkin Play Brahms

Adolf Busch and Rudolf Serkin joined forces at the New Friends of Music on Dec. 12 to play the three sonatas Brahms wrote for violin and piano. The rendition given to these works by the two outstanding artists was a superb musical experience. Both played from memory and their cooperation was complete. It was an afternoon of most distinguished music making and the enthralled audience feted the artists. H. W. L.

Lack Premieres Haieff Concerto

The Little Orchestra Society, Thomas K. Scherman conductor, opened the concert on Dec. 13, with the world premiere of an Overture for strings by Franz Schubert. Written by the composer at the age of 14, the work is a curiosity, not more and not less. It was followed by the world premiere of Alexander Haieff's Concerto in one movement for violin and orchestra. Haieff enjoyed the friendship and encouragement of Stravinsky and it was the influence of this master that was most apparent. The concerto is melodious, light in texture and rhythmically interesting. Fredell Lack played it with expressive tone and finesse, and very musically. Frank Sheridan then was heard in Prokofieff's Piano Concerto No. 3 in C major. He is a master of his instrument and rarely have we listened to such convincing interpretation. His musicianship and imagination combined with his technical prowess made his rendition memorable. The two soloists joined in Chausson's Concerto for violin, piano and strings and the performance was a worthy tribute to the emotional and sensitive creation of the great French composer. D. B.

Coronis Bows

The Greek tenor, Michael Coronis, made his debut in Town Hall on Dec. 17. His program was a miscellany containing two operatic arias (Puccini's Nessun Dorma from Turandot and Giordano's Un di all'azzurro spazio from Andrea Chenier), songs by Italian, French and German composers, and a large number of Greek popular songs (the latter occupying the whole post-intermission part of the concert). Mr. Coronis' voice at times had strength and color, but those moments were not sustained. From the various vocal inconsistencies displayed, it would appear that the tenor either is in doubt about his

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Undergraduate and Graduate Departments

SUMMER SESSION, June 27—August 5, 1949
FALL SESSION, September 26, 1949—June 10, 1950

For further information address:

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, New York

production or is using one that is spectacularly unsuited to him. In the Greek songs, as might be expected, the results were more convincing—though from a vocal, not musical, standpoint. Otto Guth was the accompanist. R. K.

Trapps in Annual Events

On Dec. 18 and 19, with two huge Christmas trees on stage, the Trapp Family Singers in their unpretentious delineation of madrigals by Handel, Bruckner, Wasner, de Vittoria and Warlock and carols from many lands, spread the spirit of the holiday season. They present intimate music at its best, and when they play on their recorders music of Teleman, Hacssler, and Purcell the magic of the feast takes hold of the listeners. H. W. L.

Johannesen Offers Poulenc Work

Bach, Mozart, Schumann, Chopin, Poulenc, Debussy, Fauré and Roussel were traversed by Grant Johanncsen in his piano program of Dec. 19. The artist impressed with his virile concept and his ease and ability in technique. In the Prelude and Fugue in A minor of Bach, in his chosen Mozart sonata (B flat major, K. 570), the introduction to New York of Poulenc's Suite Française, and in the other ranges of his program's wide gamut, he played not only with strength and surety but backed by keyboard brilliance with well thought-out interpretations that had considerable intellectual depth. His performance of Schumann's Intermezzi (Op. 4) was a remarkable achievement from a pianist of Johannesen's years, containing a brilliant insight into the romantic style of composition. Poulenc's suite is made up of seven pieces, whimsically treated and lapsing, sometimes disconcertingly, from ancient to modern idiom. B. S.

Distinguished Guests with New Friends

Two distinguished artists were introduced to New York audiences by the New Friends of Music on Dec. 19. The first, Italo Tajo, bass, had been heard in other parts of the country, and is scheduled for appearances at the Metropolitan Opera. The other was the British clarinetist Reginald Kell. Mr. Tajo sang four unfamiliar Mozart concert arias—Per questa balla mano (K 612), Cosi dunque tradisci (K. 432), Mentre to lascio, O figlia (K. 513) and Un bacio di mano (K. 541). Though still in his early thirties, Mr. Tajo has a marvelous grasp of Mozartian style, and a flexible voice of wide range and color. The quality is warm, with a great deal of power in the middle register. The lower register, however, sometimes is a bit breathy and strained. Reginald Kell, who is in this country for the first time, was heard in the Brahms Clarinet Quintet, with the Busch Quartet. This was clarinet playing of the highest order. Mr. Kell is not only an infallible technician but a masterly musician. His tonal color, phrasing, and coordination with the strings was an experience rarely encountered in the concert hall. The Busch Quartet opened with Mozart's Quartet in B flat (K. 589), which they played with expected sincerity and something less in the way of ensemble and intonation. Robert Turner was Mr. Tajo's accompanist in the Mozart arias. R. K.

TIMES HALL

Overholt Features Frauenliebe

Dorothy Overholt, mezzo-soprano, gave a song recital for the Dec. 5 matinee. With Lombert Dahlsten at the piano, the singer offered a program that included the Schumann cycle Frauenliebe und Leben as its center piece. She opened with Bach, Purcell, Arne and anonymous Old English numbers, and ended with Lieder of Wolf and three German folksongs. Miss Overholt has a pleasing and colorful voice, but, possibly due to nervousness, her breath control was faulty at times. D. B.

Musicians Guild Opens Series

The playing of chamber music should be as much a joy for the players as for the listeners. All get together to enjoy an evening, on both sides of the footlights. This is the feeling projected by the excellent musicians who joined forces for the meritorious institution, now in its third season, and called The Musicians' Guild. Evidently the idea has caught on, as testified by the large audience assembled for the concert on Dec. 6. The Kroll Quartet opened the program with the second Rasoumowsky Quartet by Beethoven, op. 59, No. 2. Then Joseph and Lillian Fuchs played the delightful Duo in G for violin and viola by Mozart with great finesse and style. Hindemith's Quartet No. 3, op. 22, played by the Krolls, showed again its fascinating qualities. The contrapuntal design of the first movement contrasts with the fine and intimate lyricism of the second. The whole work is one of the most captivating pieces of contemporary chamber music. Frank Sheridan, piano; Joseph Fuchs, violin; Lillian Fuchs, viola, and Leonard Rose, cello, closed the concert with a most exciting reading of Brahms' Piano Quartet in C minor, op. 60. Especially impressive was Mr. Sheridan's colorful pianism which, without being intrusive, gave the performance special distinction. H. W. L.

Enola Laws Pleases

Enola Laws, soprano, made her first recital appearance on Dec. 7 and gave a program by Bach, Handel, Brahms, Debussy, Chausson, Bachelet, Bantock, Giannini, and a group of spirituals. She has a somewhat small voice but its quality is pure and lovely and its intonation sure. Harry Gil-Smythe provided the accompaniment. B. S.

Michelson Offers All-Beethoven

Henriette Michelson returned on Dec. 12 to give another all-Beethoven piano recital. An audience which filled the auditorium heard the artist in fine performances of a program which included, besides shorter pieces, the Sonata in A flat (op. 26); the Waldstein; the last one in C minor (op. 111); and the "Appassionata." B. S.

Old and New Music for Cello

An unusually interesting program on Dec. 12 brought Analee Camp, cellist, with Ernst Bacon, composer-pianist, in a recital of old and new music, most of it unfamiliar. Listed as first performances, some in arrangements for the instruments, were Fruehlingslied by Neihardt von Reuenthal (13th century); a Suite on Old Music (15th century) by Lional Nowak; I Saw My Lady Weep, by John Dowland; and Mr. Bacon's Sonata for cello and piano. There were also a group of Bacon pieces, Beethoven's Sonata for Cello and Piano (op. 102, No. 1), and Bach-Siloti and De Falla-Kochanski numbers. Both Miss Camp and Mr. Bacon showed themselves performers of artistry and ability, and the music held great interest. The Bacon sonata provided a well-ordered interplay of melodies refreshing for their spontaneity and inspiration. D. B.

Bernard Miller in Recital

Bernard Miller, baritone, who for five years has been doorman at the Hotel St. Moritz, stepped into another sphere on Dec. 14 when he made his recital debut. Mr. Miller displayed a pleasant voice and well developed musicianship in four groups of songs, ranging from Giordani, Handel and Bach, through lieder of Schumann, Brahms and Strauss, to spirituals and a final assortment by Tchaikovsky, Bury, Sachs and a song called Break, Break, Break by Stuart Ross, who was his very able accompanist. D. B.

Ruth Geiger-Wolff Appears

Ruth Geiger-Wolff, soprano, appeared in her New York debut recital, Dec. 13. The singer's best work was in some Schubert and Brahms songs, which she sang with admirable German diction. In other numbers there was a lack of vocal control. Four items in the last group were first performances: The Nightingale and On the Lake, both by the accompanist, Felix Wolfes; The Arrow and the Song and the Day is Cold and Dark by Rosy Geiger-Kullmann. W. A. T.

Zinaida ALVERS

CONTRALTO

A Crescendo of Praise

NEW YORK: . . . unusual range and power . . . variety as well as contrast of color . . . ability for dramatic expression . . . interpretative ability at home in songs of pronounced and contrasted emotion.—F. D. P., Herald-Tribune, December 6, 1948

. . . a voice of ample range, full-bodied texture and characterized by top notes of extraordinary power and brilliance . . . displayed her versatility as an interpreter . . . admirable fidelity to the mood of the business at hand.—John Briggs, Post, December 6, 1948

. . . extensive scale under fine control . . . used her excellent voice with artistry . . . In a taxing program she was able to supply the requisite shading and color.—H. C. S., Sun, December 6, 1948

CHICAGO: Contralto's Voice Pleases (headline). In the deep contralto range her greatest vocal beauty is to be found.—Seymour Raven, Tribune, October 14, 1948

Contralto at Her Best in Dramatic Music (headline). —Felix Borowsky, Sun-Times, October 19, 1948

SYRACUSE: . . . a voice of wide range and excellent quality . . . singing distinguished by both talent and musical understanding.—E. V. W., Herald-Journal, July 22, 1948

Zinaida Alvers Sparks Polah in Civic University Program (headline). . . . Bizet's Habanera took the house by storm.—Ernest J. Bowden, Post-Record, July 22, 1948

GRAND HAVEN, MICHIGAN: . . . dramatic and emotional interpretations . . . great vigor, power and rich beauty of tone. The audience remained in their seats after the usual encores and waited until Miss Alvers acceded to their enthusiasm.

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OPERA

Metropolitan Presents Louise

Louise, Gustave Charpentier's nostalgic portrait of Paris, on Dec. 9, brought a sweep of clear, sweet music, typically Gallic in idiom, across the stage. Skillfully woven with fragmentary themes, street cries and tuneful character actors, it emerged again as an art piece of fine and colorful composition. The one "set" aria, Depuis le jour, is a lovely bit of music for which every audience waits, although Dorothy Kirsten, singing the name role, fared much better in the rest of her assignment. She made a focal figure, beautiful to look at in the charming gowns, which seemed much too clean and handsome to match the rags and remnants outfits allotted to the rest of the multitudinous cast. (Some of the listeners doubtless could recall Mary Garden's straight-front black "coat-suit" which she wore throughout most of her performances.) But since Miss Kirsten was delightful both to the eye and to the ear and acted, to our mind, with skill and sincerity, any hyper-critical comment seems superfluous. Charles Kullman, as Julien, sang his impassioned best. He was, as always, an asset to the stage picture. John Brownlee was the affection-demanding father and Margaret Harshaw in the part of the shrewish mother, slightly jealous of the tendresse between father and daughter, gave an excellent characterization. This critique is based on the premise that cast and staging made no pretense to be of the French School and therefore can be gauged by a different rule-length to that of a Louise offered at the Opera Comique. All in all, there was much to be commended. In the many small bit parts, the best of the younger artists on the roster were utilized and the standard of vocal work and stage poise was noticeably high. The settings were drear and the street people of Montmartre were depressing in their effective demonstration of poverty and starvation; the dressmaking establishment was contrastingly gay in mood—though the garments should have been thrown to the rag-pickers and Miss Raymondi, who has previously done an admired Papagena in the Mozart score, was shrill, repetitious and over-obtrusive as the apprentice. It is impossible to enumerate the singers in this and other crowded scenes; but they were as recognizable as they were vocally euphonious. During the performance, Paul Franke and Jean Browning Madeira, sang their double and triple assignments for the first time. Alessio Paolis sang the King of the Fools in the rather tawdry carnival pageant, and the exquisite Marina Svetlova danced the La Muse scene with the ballet. Emil Cooper held his forces together with sure control and gave mellifluous utterance to the Charpentier music. M. C.

King Mark's Land

Once again the lovely, familiar tale of Tristan and Isolde was unfolded by the voices of favorite Wagnerian exponents at the Metropolitan. This Dec. 11 performance was notable, however, for the quiet, poetic beauty of the Fritz Busch reading rather than for any new or startling development. The pace was slow, almost too much so, especially for several of the singers who have through long experience become accustomed to a more rapid beat; but Dr. Busch has a gift for drawing out the essence of a score and, despite the majestic flow of this particular work, there was a serene delicacy and sensitivity in the overall playing. Lauritz Melchior, Helen Traubel, Dezso Ernster, Herbert Janssen, Emery Darcy, Blanche Thebom carried the weight of the performance as excellently as they always do; while Leslie Chabay, Philip Kinsman and John Garris in the supporting parts were equally efficient. The principals may be complimented on a more fluent histrionic delivery than in other seasons, this adding the needed enchantment to the magical score. M. C.

LAURITZ MELCHIOR
as Tristan in the Wagner opera.

Pons as Gilda

Rigoletto repeated on Dec. 15 was distinguished by the first seasonal appearance of Lily Pons. Received with an ovation, she gave the part the benefit of her charming stage presence and her always tasteful vocal delivery. Leonard Warren as Rigoletto sang beautifully and acted convincingly. Jan Peerce, the Duke, drew special applause with his delineation of his arias, especially La Donna e mobile. Cloe Elmo (Maddalena) made this small part a central character by the intensity of her vocal and histrionic delivery. Lubomir Vicheginov as Sparafucile gave an impressive account of his fine vocal means. Pietro Cimara conducted. H. W. L.

First Boheme

Puccini's La Boheme was given its first presentation of the season on Dec. 15. The cast was headed by Bidu Sayao as Mimi and Jussi Bjoerling as Rodolfo. It was a convincingly smooth performance throughout.

Mr. Bjoerling gave a notable delineation of the role, dramatically and otherwise. His singing of the Narrative was a work of art, capped by a high C of power and appealing purity. Miss Sayao, whose refined portrayal of the heroine was charming and sincerely simple, was extremely effective in her projection of the alternating moods of light-heartedness and pathos. Her voice seemed to have taken on a new vitality and loveliness. The first act duet between Miss Sayao and Mr. Bjoerling was sung and acted in an eloquently human vein.

Competent performances were turned in by John Brownlee as Marcello, Hugh Thompson as Schaunard and Nicola Moscona as Colline. Mimi Benzell's acting in the Latin Quarter scene was sprightly and appropriately full of delightful humor. Melchiorre Luise handled competently the roles of Benoit and Alcindoro. The new first act set seemed to allow for no atmospheric improvement over the old in previous use.

Giuseppe Antonicelli conducted in thoroughly capable, although at times heavy-handed fashion. L. C.

Guarrera as Manfredo

The Dec. 18 performance of L'Amore dei Tre Re was the occasion of the formal debut of Frank Guarrera, who was heard earlier in the week in a benefit performance of Carmen. Fitting pictorially into the tapestry of sound and color woven by the cast, the young baritone gave a poised portrayal with distinguished diction and a voice at its best in the upper range. The role was a felicitous one and Guarrera made the most of his opportunities to accent the emotional aspects. M. C.

Last minute substitutions in casts announced as "repeats" included Kurt Baum's brilliant vocalization of Manrico in Dec. 11's Trovatore (evening) and Jerome Hines as an effective Lothario in the season's second Mignon, Dec. 8. Given with all-repeat casts were L'Elisir d'Amore on Dec. 13; Tristan, 17; and Otello, 18 (matinee).

Pianist Active in Washington

Ramon Gonzalez, pianist, will appear on Jan. 27 at the auditorium of the Department of the Interior, Washington, D. C., playing two works by a resident composer, Alba Rosa Vietor, in a concert of the latter's compositions. Mr. Gonzalez is a member of the piano and theory department of the Columbia School of Music. He will give his own recital later in the season.

Correction

In the recent series of three lieder recitals given by Mack Harrell in Town Hall, Coenraad V. Bos was the accompanist for the concert of Nov. 7 and for the Nov. 28 program, with the exception of the Babin Cycle in the latter program, which had the composer at the piano.

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SAN FRANCISCO

Ballet Russe Scores with Eleven Performances

By MRS. FRANCIS H. REDEWILL

BALLET Russe de Monte Carlo being the only touring company scheduled for a San Francisco season this year, the dance-loving world of this locality thronged to the Opera House for most of the programs offered. One new ballet was presented, Quelques Fleurs, a quaint fantasy with an adequate musical score by Auber, but of rather slow tempo throughout. Costumes by Robert Davison proved attractive and Mary Ellen Moylan, Robert Lindgren and Frank Hobi in the leading roles were excellent. A revival of Pas de Quatre, Seventh Symphony and Rouge et Noir proved that these have always been among the company's best repertoire. Beethoven's Seventh Symphony score was ably conducted by Ivan Boutnikoff, his forces augmented by members of the San Francisco Symphony. Rouge et Noir employing the First Symphony of Shostakovich has such a rich, thrilling, musical background that one would have been tempted to listen and not look, except for the lyric supremacy of Alicia Markova and her supporting partners, Frederic Franklin and Roman Jasinsky. Paul Strauss conducted. Coppelia, music by Leo Delibes, remains throughout the decades a general favorite. Alexandra Danilova and Frederic Franklin, also Michel Katcharoff, were superb in this three-act ballet, Paul Strauss again conducting. Unfortunately Leon Danielian was ill during the season here, and a smaller ensemble than usual, also less skilled, made some of the performances sag.

Mention should be made of other artists of first rank: Natalie Krassovska, Anton Dolin, Ruthanna Boris, George Verdak and Nina Novak, the best cowgirl since the days of Agnes de Mille. Much of the choreography was executed by Massine, unfortunately no longer with the company. The current season ran eleven performances with a repertoire of 24 numbers.

Bach Choir in Annual Concert

The San Francisco Bach Choir gave its annual Christmas Concert early in December, assisted by the Sacramento Bach Choir, with directors Waldemar Jacobsen and Frank Pursell conducting the ensemble in seasonal chorales and the Magnificat in D by Bach. Alleluia by Randall Thompson and Mary's Cradle Song (women's voices) were among the contemporary works of exceptional interest. Emily Bates, Franziska Weiss, Margaret Burns, Henry Bach, Harold Mueller and Frank Pursell gave support in solo parts and accompaniment.

Randolph Hokanson, pianist newly affiliated with Ross McKee's Music and Arts Institute, was heard in three recitals at the school, programs illustrating particular problems for teachers of Bach. Mr. Hokanson's brilliant pianism coupled with sincerity and a most becoming modesty make his evenings of real value to student and artist alike.

Schmitz with Symphony

E. Robert Schmitz, native of France but a long-time resident of San Francisco, had two recent appearances as pianist with the San Francisco Symphony, Pierre Monteux conducting. This first, a California premiere of Prokofieff's Third Piano Concerto, took place at the Men's Gymnasium, Berkeley campus of the University of California, also at the Opera House in the regular series, and reminded listeners that as a brilliant and exciting performer Schmitz has few equals. His interpretation of this important contribution to piano literature was zestful, virile and breath-taking in speed and execution. The Monteux accompaniment was again so thoroughly integrated and closely collaborated with the soloist that a most rewarding balance was achieved. Other numbers on this program were the Chausson Symphony, op. 20, Corsair Overture by Berlioz and Till Eulenspiegel, Strauss. Schmitz' second appearance with Pierre Monteux and the Symphony was on the Standard Oil Company Sunday evening broadcast over KNBC, in the E flat Concerto by Liszt.

Wheeler Hall Recitals

Wheeler Hall recitals, sponsored by the University Extension, brought a variety of programs of considerable interest and excellently interpreted by resident artists. Heralded as Recitals of 19th Century Music, the first consisted of Brahms sonatas and a trio played by Rudolph Schmitt, clarinet; George Barati, cello, and Bernhard Abramowitsch, piano; the second evening brought a Lieder recital by Mary Groom Jones, contralto; and the third a piano program of Beethoven, Schubert, Weber, Schumann, Chopin and Liszt, played by Joaquin Nin-Culmell, pianist - in - residence on the California campus.

Robert Evans' Debut

Robert Evans, pianist of the Harald Logan studio, was presented in debut recital at the Berkeley Piano Club in a program of variety that revealed the young artist a serious musician and brilliant performer. Two sonatas by Padre Antonio Soler, Sonata by Cantallos, and Islamey by Balakirew were among his offerings.

The University Symphony, Prof. William Denny, conductor, and the University Chorus, Prof. Edward Lawton director, united forces in a Sunday program of Handel, Brahms and Bloch in the Men's Gymnasium.

Oakland Symphony Heard

The Oakland Symphony opened its season at the Auditorium with a brilliant performance of Joaquin Nin - Culmell's Concerto in C major for piano and orchestra, the composer as soloist. This three-movement opus reminiscent of the composer's Cuban heritage is notable for its exciting Spanish rhythms and use of Spanish folk material. A contemporary companion piece was Fog, by Jane Church Porter, an impressionistic composition easily visioned by Bay Area folk and becoming realistic with recreation of a fog horn by the contrabass-sarrusophone. Other program numbers of the orchestra conducted as usual by Dr. Orley See were Symphony No. 5, Mendelssohn, and Entrance of the Gods into Valhalla, Wagner.

Spivakovsky in Recital

Tossy Spivakovsky, violinist, gave his only Bay Area solo concert of the season at the Oakland Auditorium, Max Lanner at the piano. Resident violinists by the score sat in the front rows eagerly observing the artist's finger technique, his bowing, his bold stance and powerful tone, all seemingly unorthodox yet producing clarity of expression and flexible lyricism. The Bach, Mozart and Handel numbers were, to this listener, the finest on the program, although the Brahms Sonata in D minor was also memorable for tonal purity and romantic verve.

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CHICAGO

New Ventures Underway for Opera and Symphony

By DOSHA DOWDY

The past fortnight has found Chicago in the throes of opera and symphony ventures, from which historic decisions may result.

The first is in regard to the much-discussed visit here of the New York City Center Opera. The company came at the invitation of the Committee for Opera in Chicago to test Chicago's response to a proposed plan to combine operatic forces. The project had been championed by those interested primarily in opera again for Chicago, and also by those interested in the advantages to the Wacker Drive Corporation in regard to the opera house.

There was a good deal to recommend the plan—a large repertory (13 operas in 19 days) at moderate prices; understanding that Chicago singers chosen through auditions headed by Laszlo Halasz, would be given opportunity for roles with the company both here and in New York; and a sound economic background, the New York organization having always "paid its own way."

The city rallied to the idea. Daily papers gave publicity, aspiring singers coached their best roles, budgets were readjusted to include the company's generous stock of operas—and the visitors were warmly welcomed.

Quantity, But Not Quality

Unfortunately, all hopes did not materialize. Top-ranking performances were not expected from an organization run economically and priced accordingly (originally), but quantity did not prove sufficient substitute for quality. Mr. Halasz's production were vastly out of proportion to Chicago's great opera theater. Sets were for the most part inadequate, and too few, and much of the singing was too small in volume to be heard even above a small orchestra (its 37 men supplemented by 20 local players), which, well staffed and well rehearsed, was the "star of the show." Traditions were flaunted freely and experiments of a "revolutionary style" generously employed, all in the name of economy. Yet top prices soared to $7.10 in the hands of brokers.

There was disappointment in the matter of auditions. Nine hundred singers were heard and winners announced, but, due to misunderstandings, final decisions as to awards are yet to be made.

Invitation to Return

The Committee for Opera in Chicago voted, at a meeting on the eve of the New York company's departure, to invite Mr. Halasz and his organization to return next season, and to pay the $10,000 deficit out of the Music Foundation Fund.

Opinion runs that, even with this deficit, the plan to have the company return is a sound one financially, since without an opera season in the Civic Opera House, the Wacker Drive Corporation would have to pay the $50,000 tax on the part of the building which opera would occupy.

Of Deficits, Past and Present

It is also true that, for Chicago, this is a small deficit, since our own opera has never run less than $25,000 in the red, and in the "golden era" there were fabulous deficits. However, to account for them, were performances in the finest tradition. Are we to be content with an experimental company as sole operatic fare, or shall we remember the words of Campanini: "Chicago is seasoned in the giving of grand opera and will accept only the best."

Chicago would welcome the return of the New York City Opera to a smaller theater, such as the Shubert, which harbored the successful American Opera—at fixed popular prices.

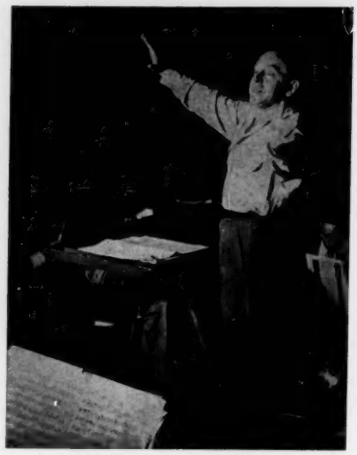
Furtwaengler to Come?

So much for opera and its present local status. As for symphony—the public is eagerly awaiting official announcement from Edward L. Ryerson, president of the Chicago Orchestral Association, of the appointment of Dr. William Furtwaengler as guest conductor next season. Dr. Furtwaengler, from Vienna, has announced his acceptance of the offer to serve as guest conductor but that commitments in Europe would prevent his arrival here until October. An unofficial report stated the engagement was for two months, at a salary of $50,000. Further reports are of Serge Koussevitzky's engagement for guest appearances, and the progress of negotiations toward the appointment of a permanent conductor.

Ormandy Leads Symphony

Eugene Ormandy, fourth of the visiting conductors heard thus far, filled during the second and third weeks of the month, the first of three guests appearances this season with the Chicago Symphony Orchestra.

Orchestral works programmed by Mr. Ormandy were his own skillful arrangement of Bach's Passacaglia and Fugue, C minor, beautifully executed; symphonies by Sibelius (No. 5) and Brahms (No. 4); first Chicago performances of Bartok's Suite from The Miraculous Mandarin, and Schönberg's Theme and Variations for Orchestra, both interesting, and valuable contributions to the orchestra's repertory; and Strauss's Suite from Der Rosenkavalier, given with delightful new effects and fresh charm.



EUGENE ORMANDY, conductor, who has made several guest appearances with the Chicago Symphony Orchestra.

Isaac Stern was soloist under Mr. Ormandy in superlative performances of concerti by Mozart (No. 3, G major), Prokofieff (op. 19) and Beethoven.

Mr. Ormandy, a favorite among visiting conductors, will be welcomed back for three weeks of guest conducting in January, and for the concerts of February 24-25. Soloists on these occasions will be Ginette Neveu, Claudio Arrau, Jascha Heifetz, and William Kapell.

Cloe Elmo at Orchestra Hall

Cloe Elmo, Italian contralto, who since her spectacular Metropolitan debut has been heard widely in opera concert and radio, was presented in Orchestra Hall recital Dec. 5, on the History and Enjoyment of Music Series (Harry Zelzer, managing director). Mme. Elmo, warm, sincere, and engaging in manner, won her audience immediately, and was impressive in her opening group of songs by Paisiello and Caccini, and arias from Gluck's Orfeo and Alceste.

Her voice is of striking beauty and extraordinary range. Though primarily an operatic singer capable of exciting dramatic drive, the artist's gifts are not confined to opera alone. Her program, in five languages, was sung with authority, taste, and fine intelligence, though the German songs and those in English suffered slightly in regard to diction.

The program was interspersed with bravos and cheers which brought a generous number of encores. Mme. Elmo's return appearances will be heartily welcomed. Arpad Sandor was the exceptionally fine accompanist.

Michelangeli in Chicago Debut

Arturo Michelangeli's Chicago debut (Musical Arts Piano Series) was a music event high in interest. There was magnificent architecture in sound throughout his program—in the clearly etched lines of Scarlatti, the beautifully curved ones in lyric passages from Chopin, and in the Adagio, from a revealing conception of Beethoven's Sonata in C major—massive orchestral effects in the Bach-Busoni Ciaccona, and, in closing, Brahm's Variations on a Theme by Paganini, played with new splendor.

An excited audience left declaring Mr. Michalengli a great artist of his instrument.

Tajo in Recital

Italo Tajo's first Chicago recital on Dec. 8 (in a series sponsored by Mrs. Edouard Albion) recalled pleasant memories of the singer's 1946 season with the Chicago Opera. Despite the limitations of a concert appearance, Mr. Tajo's histrionic versatility was abundantly evident, and his powerful voice and engaging personality brought him a well-deserved ovation. Arias from Verdi's Don Carlos and Massenet's Don Quichotte were especially brilliant, but Mr. Tajo held the audience with all his selections. Robert Turner supplied excellent accompaniments, and played a Chopin group competently. W. M. S.

Pro Musica Trio Heard

That notable integration the Pro Musica Trio (formerly the Russian Trio) was presented by the Chicago Chamber Music Society at the Ambassador East on Dec. 8 Nina Mesirow Minchin, piano, Fritz Siegal, violin and Ennio Bolognini, 'cello, played the Beethoven No. 1 Trio, op. 70, and the Novelletten of Gade for an overflow audience. The trio performed with the clarity of tone and conception of style for which they are justly celebrated. Their limpid legato was especially notable in the Largo movement of the Beethoven number, as neatly and skillfully woven as a piece of tapestry.

The next concert of the Pro Musica Trio is scheduled for Jan. 12, again at the Ambassador East. J. De L.

Dasch Conducts Business Men

On Dec. 6, at Orchestra Hall, the Chicago Business Men's Symphony, with George Dasch conducting, presented the first concert of its winter series, a program consisting of von Weber's overture Euryanthe, Beethoven's Third Symphony ("Eroica"), Concerto for violin and cello, with Leonard Sorkin and George Sopkin of the Fine Arts Quartet as soloists, and the march from Berlioz' Damnation of Faust. The program is eloquent testament to the taste, devotion and courage of both the orchestra and its conductor, and if, in places, the performance failed of the most complete musical realization, still there were many satisfying things about it. Both the overture and the march were played with good tone, attack and crispness. The first movement of the symphony, while lacking the drive of professional playing, still had sustained line and a sense of the great proportions of the work. The beautiful clarity of the solo flute's tone was outstanding in the Scherzo. As for the concerto, it had in Mr. Sorkin and Mr. Sopkin what it most needs, two artists of top rank whose individual virtuosity is matched by the sensitiveness and flexibility of their adjustment to each other's playing, and their penetrating perception of the music they perform. H. L. B.

Diana Brodsky Plays

On Dec. 10, at Kimball Hall Bertha Ott presented Diana Brodsky in a piano recital. Miss Brodsky's program included the Samaroff transcription of the Bach Organ Fugue in G minor (the Little Fugue) Beethoven's Thirty-two Variations on an Original Theme in C minor, Schumann's Papillons, Hindemith's Ludus Tonalis No. 5, shorter works by Brahms, Ravel, Griffes, and a Chopin group closing with the Grand C Polonaise op. 22. This is an ambitious program for a seasoned pianist, and while Miss Brodsky displayed some facility, and reasonably well balanced musical taste, neither her experience nor her strength were quite equal to the occasion. The Bach, Beethoven and Schumann were managed competently enough, but fatigue blurred the crispness and grace of the Brahms Waltzes, and finally dulled the tone color of her playing, so that the essential character of both the Hindemith and Ravel were lost. H. L. B.

Woman's Philharmonic Opens Series

The Woman's Philharmonic Orchestra, William Albach, conductor, was presented Dec. 12, in the first of a series of five concerts to be given during the season at the Eighth Street Theater. The program, composed mainly of familiar excerpts from opera by Rossini, Wagner, Verdi and Bizet, also included Massenet's Le Cid Ballet Suite, and Schubert's Unfinished Symphony.

The orchestra, well directed, was as-

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sisted by the society's Philharmonic Chorus and the Ukranian Male Chorus (guest society), Alexander Yurtchenko, conductor.

Joyce Duskin, soprano, whose talent had been recognized previously in solo appearances at Grant Park and on radio (Roy Shields) was outstanding in Micaela's aria from Carmen, and in Three Songs from the Japanese, by Goodell.

Other Concerts

Top favorites whose recent concerts drew full houses were Fritz Kreisler, Dorothy Maynor, William Kapell (Orchestra Hall), and the Fine Arts Quartet (Fullerton Hall). The latter, in addition to performances of quartets by Beethoven (F major, No. 1) and Prokofieff (No. 1, op. 50) played Schumann's Quintet for Piano and Strings, with Hortense Monath as guest artist.

Studio Notes

Helen Duskin, talented young soprano, pupil of Maria Hussa, appeared in the Television show Eddie Hubbard's Varieties, and with the Skip Farrel Show.

Lois Willy, pupil of Lillian Price, made her fourth appearance Dec. 11, as soprano soloist in Handel's Messiah, presented at the First Congregational Church where she is the regular soloist.

Chicago Musical College

A large audience heard Hans Basserman, violin; Hans Hess, cello, and Rudolph Ganz, piano, in a program of chamber music presented on the Recital Series of Chicago Musical College, Dec. 13. On the program were sonatas for piano and violin by Beethoven (A major, op. 12, No. 2) and Prokofieff (D major, op. 94), and Mendelssohn's Trio for piano, violin and cello, in C minor.

Mr. Ganz has returned from a short tour of the south. He played recitals in Shreveport and Monroe, La., and at the State Teachers College in Troy, Ala., and held master classes in all three cities the day after his recitals. Mr. Ganz also gave a program at Rosary College, River Forest, Ill.

Hans Basserman, violinist and master teacher, has joined the faculty and been appointed chairman of the department of string instruments. Mr. Basserman was assistant concertmaster of the Chicago Symphony, and first concertmaster with the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Orchestre Romand of Geneva and the orchestra of Tel-Aviv under Toscanini.

Roosevelt College Notes

A Piano Teachers' Workshop will be offered by the Roosevelt College School of Music, it was announced by Joseph Creanza, director. The workshop, consisting of five lecture-demonstrations will open Jan. 3 with The Teaching of the French Modern, Debussy, Fauré, Ravel, and others, and following sessions will deal with Style and Interpretation, Feb. 14; Effective Pedalling and Color in Tone Production, March 14; Building Up a Repertoire; Memorizing and Sight Reading, April 18; and Teaching the Early Grades and Modernizing Hanon, May 16.

The five workshop sessions will be directed by Maurice Dumesnil, composer, conductor and artist teacher in piano in the Roosevelt College School of Music.

Delta Omicron Celebrates

Delta Omicron, National Music Sorority, celebrated Founders' Day with a formal banquet at the Cordon Club on Dec. 13. H. Ray Staater was toast-master. A musical program was furnished by Naomi Cook, soprano; Leo Heim, pianist, and Constance Crowley, violinist. All arrangements for this program were completed through Madeline Quade, of Zeta Epsilon, and Georgiana Petersen of Psi chapter.

Boguslawski College Activities

Peter Page, head of the voice department of Boguslawski College, conducted performances of Traviata and Faust given by the American Grand Opera. Robert Runsville, who sang in Pelleas and Melisande at the Civic Opera House recently, was coached by Mr. Page. Late in January artist-students of Leonard Shure, Lillian Boguslawski, Peter Page and Alex Joseffer will be heard in recital in Baldwin Hall. Alex Joseffer has returned from a Canadian tour with Ossy Renardy, violinist. Earl Smith, artist-student of Lillian Boguslawski, this fall made a transcontinental itinerary as pianist with Tallulah Bankhead in Private Lives. Estelle Barnes, also student of Mrs. Boguslawski, has been in charge of programs at FM station of WGN since it was opened.

University of Chicago Notes

The history of opera will be discussed by seven specialists from the University of Chicago at a series of lectures in University College, downtown adult education of the university on Tuesday evenings, beginning Jan. 4. The first lecturer will be Scott Goldthwaite, acting chairman of the department of music at the University of Chicago; his subject, The Nature of Opera. Mr. Goldthwaite is a former music critic for both the Chicago Tribune and the Sun. Other lecturers are Ernst Levy, Leonard Meyer, Grosvenor Cooper, Elio Gianturco, Siegmund Levarie, V. Howard Talley.

A music appreciation course designed especially for the untrained student and taught by the Swiss composer-pianist Ernst Levy has been scheduled for the winter quarter, also for the downtown adult education center. These classes begin Jan. 13.

The University of Chicago's Collegium Musicum will dedicate the performance of Mozart's Requiem, Jan. 23, under Siegmund Levarie, to the late Charles H. Swift, who died last summer.

June Ross Sings for Musicians Club Women

June Ross, soprano, furnished part of the program of Musicians Club of Women at Curtiss Hall, recently. A product of the Else Harthan Arendt studios, Miss Ross revealed the result of good training in her account of Handel's Art Thou Troubled; Schubert's Die Junge Nonne, Cui's The Hunger Song, Tchaikovsky's The Moscow Prayer, Nostalgia by Manning, and Diacek's Little Jack Horner. In each selection Miss Ross manifested a voice of good quality, rich in the lower register and used intelligently in the higher. Her phrasing, and her diction of English and German texts, are authoritative.

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Cleveland Signs Szell For Another Year

By ROSE WIDDER

ANNOUNCEMENT is made by the Musical Arts Association, operating the Cleveland Orchestra, that George Szell has been signed for another year following this, his third eminently successful season at the helm of the orchestra. Why only one season? The answer; the financial status of the organization. Why, we wonder, should it be impossible to work out a satisfactory compromise and agreement when the artistic future of so great an institution is at stake?

GEORGE SZELL
will have completed three years with the Cleveland Orchestra at the end of this season.

Prior to his guest conducting in Chicago, Mr. Szell introduced Mahler's Ninth Symphony to his audience. Although the work's overextended developments proved at times trying, it was nevertheless set forth with superior power of persuasion on the part of conductor and orchestra. We heard Sigi Weissenberg in the Chopin E minor Concerto, and while the young pianist's talents were brilliantly displayed, the concerto somehow seemed to have been deprived of its romantic vein due to the martial treatment of its opening theme by both conductor and soloist.

Loesser Plays

The sixth pair of concerts was distinguished by the appearance of Cleveland's own artist, Arthur Loesser, who gave crisp exposition of the rarely heard First Concerto of Beethoven. He furthermore enhanced his performance by using the third highly dramatic Cadenza Beethoven provided. This passage, almost a sonata in itself, was brilliantly performed. Mr. Szell's cooperation in the entire concerto was of highest calibre. There was another novelty: the tone poem Kenaan by Berlinski, a composition awarded the $1,000 prize in the Jewish Music Contest under the joint sponsorship of the National Jewish Music Council, the Cleveland Community Council and the local Morgenstern Fund. Depicting the story of Hagar and Abraham, it employed consistently oriental themes of great beauty, woven together by the experienced hand of a fine craftsman.

Rudolph Ringwell, associate conductor, programmed a first performance of Tchaikovsky's Manfred Symphony and excerpts from Rimsky-Korsakoff's opera Fairy Tale of Tsar Saltan, while Jacques Abram introduced the much publicized Britten Concerto with élan and fluent technique.

Ansermet Guest Conductor

A guest conductor was that sterling musician Ernest Ansermet, whose offerings included the Mozart Prague Symphony, a novelty in the form of a Petite Symphonie Concertante for two string orchestras, harpsichord (Manette Baltz), piano (Louis Lane) and harp (Alice Chalifoux), an ingratiating and charming work, and the Stravinsky Sacre du Printemps.

Boston Symphony Heard

In his farewell tour Serge Koussevitzky and the Boston Symphony elicited cheers from his audience for performance of the Brahms First; Honegger's Symphony for Strings and Prokofieff's Scythian Suite.

Cleveland's own 500 presented a festival of three weeks of Light Opera in a wonderfully transformed Public Auditorium; Lawrence Higgins was responsible for a modern revolving stage and imaginative stage sets for Rose Marie with lovely Frances Greer; Anything Goes with Gertrude Niesen and The Great Waltz with Suzanne Foster and Kenny Baker. Isaac van Grove was the efficient musical director.

The Bernardi management presented Fritz Kreisler in recital; Tagliavini and Tassinari, and the de Paur Infantry Chorus. Two veteran Cleveland organists, Russell V. Morgan and Edwin Arthur Kraft, celebrated their 25th and 40th year at their respective churches with fine organ recitals.

The Fortnightly Musical Club honored the new president of the Ohio Federation of Music Clubs with a concert by winners in the different age groups. Taking part were Eunice Podis, pianist, young artist group; Thomas Groth and Andre Altschul, junior members of the piano group, and Franklyn Ballard, baritone, accompanied by Roland S. Sharp of the Cincinnati Conservatory of Music.

Concert Managers Reorganize

The National Association of Concert Managers, an organization inactive for some 20 years, was revived on Dec. 14 in a meeting at the Hotel Woodstock. Prominent local managers from all parts of the country attended. Committees were formed to study and report on trade relations, artist relations, rising costs of operation, the Federal admission tax and ASCAP licensing fees. Officers elected are: president, Patrick Hayes, concert manager of Washington, D. C., and formerly manager of the National Symphony; vice-president, Edna W. Saunders, Houston, Tex.; secretary, Julian Olney, White Plains, N. Y.; and, treasurer, J. H. Thuman, Cincinnati.

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25th Annual Naumburg Competition

The Walter W. Naumburg Musical Foundation has announced plans for the 25th annual Naumburg competitions. Again winners are to be presented in Town Hall debut, sponsored by the foundation, during 1949-50.

The competition is open to pianists, violinists, violists, cellists and singers between the ages of 16 and 30 who have not already had a New York recital reviewed by critics. A recital given in New York under the age of ten, even though press notices were received, shall not exclude the candidate.

Serving as judges in the final audition will be Wallace Goodrich, chairman, Emilio de Gorgorza, Artur Schnabel, Georges Enesco, and Chalmers Clifton.

To be admitted to the competition, each candidate must present written recommendations by a music teacher or music school, as well as by two musicians of acknowledged standing, verifying his musical talent and capability of giving a recital in Town Hall. The Foundation reserves the right to reject the application of any candidate who is apparently not prepared for a New York recital.

Each candidate must submit two complete programs, averaging seventy minutes in length of performance. Both programs should be of such musical nature as the applicant would select for his recital if he were to win the award. One program for piano or the stringed instruments may be selected entirely by the candidate, the other must include the following:

For piano: at least one prelude and fugue from the Well-Tempered Clavichord by Bach, a sonata, concerto or other large work, a lyrical piece, and a work by an American composer.

For violin, viola or cello: two contrasting movements of an unaccompanied suite or sonata by Bach, a concerto, and a work by an American composer.

Both programs for voice must include two classical arias in sustained cantilena style by Bach, Handel, Mozart or Beethoven. While candidates need not sing in four different languages, both programs should consist of coherent groups of unhackneyed songs of substantial musical merit, not an unrelated assemblage of miscellaneous songs. One program must include a song by an American composer.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th St., New York 19, N. Y. All applications must be filed by Feb. 1, 1949. Preliminary auditions will be conducted during the month of March 1949. Final auditions will be held on April 4 and 5, 1949.

Detroit Symphony Ends First Half of Season

The last week in December brought pause in the Detroit Symphony schedule and opportunity to glance over the concerts presented thus far and those to be heard during the two-month balance of the season. Of the 16 pairs of concerts, eight have been heard by this midway point with the following soloists: cellist Pierre Fournier, contralto Enid Szantho, violinist Otis Igelman and cellist Georges Miquelle in double concerto, composer-pianist Ernst von Dohnanyi, bassoonist Charles Sirard, pianist Aline van Barentzen and the Orpheus Club of Detroit.

This portion of the schedule brought the initial American appearance of Fournier; the first complete performance of the Suite Ford's Theater, conducted by its composer Ernst Bacon at the invitation of the orchestra's music directro Karl Krueger; the first performance in the Western Hemisphere of von Dohnanyi's new Concerto for Piano and Orchestra; the initial offering in the United States of the unusual Concerto for Bassoon and Orchestra by Brunz; the return to the U. S. concert stage of pianist Aline van Barentzen (her last appearance was in 1929 in Philadelphia with Stokowski).

HENRY HARRIS,
assistant professor of piano at the Iowa State Teachers College, Cedar Falls, Iowa. He appears frequently in recital and has been soloist with the Minneapolis, Philadelphia, and other orchestras. He received his training with Robert Teichmueller, Leipzig Conservatory, and later at the Juilliard Graduate School where he held a fellowship under Olga Samaroff. From 1937-41 he was a member of the faculty of the Philadelphia Conservatory.

Jan. 6 and 7 at Music Hall, Frank Mannheimer, pianist, begins the second half of the season, followed by Erica Morini, violinist, Martial Singher, baritone, Gaspar Cassado, cellist, Sebastian Caratelli, flutist, Kirsten Flagstad, soprano, Victor Scholer, pianist, and Zino Francescatti, violinist.

Still to be heard on the Music Hall Recital Series is Alec Templeton, Feb. 7. Valter Poole, assistant conductor, will lead the Symphony in the "Pops" concert presented by the Detroit Conservatory of Music, Jan. 15 at Music Hall. The orchestra also offers radio broadcasts twice weekly. The American Broadcasting Company presents, in cooperation with Henry H. Reichhold, the Symphony's president, a coast-to-coast program each Tuesday evening.

The School Concert Series, conducted by Mr. Poole and heard each Wednesday at Music Hall by Detroit school children, is transcribed for broadcast each Saturday over WWJ.

Aida in Brooklyn

A well routined presentation of Verdi's Aida was given by the Salmaggi forces at the Brooklyn Academy of Music on Dec. 11. The performance was marked by the debut of two young American singers, Ruth Rankin, mezzo soprano, in the role of Aida and her sister, Nell Rankin, lyric-dramatic soprano, as Amneris. Both possess sound vocal equipment and sensitivity to the demands of the dramatic stage. In the Triumphal Scene, the acting and singing of the Aida was unusually impressive, her voice rising to thrilling heights and dominance in the ensemble climaxes. Nell Rankin's singing in the third act was especially noteworthy, revealing a most effective uniform and appealing line of lyricism

The remainder of the cast consisted of Stefan Ballarini, an Amonasro who proved a powerful and rich-voiced factor in the evening's success. Joseph Contreras was the smoothly singing, dignified King. One of the highlights of the evening's vocal activities was Mario Pasquetto's magnificent projection of the Rhadames first act aria. Vittorio Tatozzi (High Priest), Adrien La Chance (Messenger) and Maria Pasca (Priestess) completed the cast in a satisfactory manner. Alice Temkin headed the Corps de Ballet (which included a Children's Ballet) with persuasive skill. The popular and capable conductor was Gabriele Simeoni. L. C.

Christmas Party at Met

The annual Artists Christmas Party of AGMA took place on Dec. 26. A capacity audience filled the Metropolitan Opera House to hear the 200 artists on a program which lasted till 1 A.M. Deems Taylor was master of ceremonies, Wilfred Pelletier, musical director and Frank Chapman, production director.

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IN OUR MAILBAG

Incident at Tsaritzin

Los Angeles

To the Editor, Musical Courier:

I recently received a letter from Robert Pollak in Russia which I thought the readers of the MUSICAL COURIER might enjoy.

In 1918, while Mr. Pollak was a professor at the Moscow Conservatory of Music, he made a tour of Russian cities. Tsaritzin was then a small town of approximately 20,000. It is better and more tragically known to us today as Stalingrad.

The letter tells of the writer's experience in playing to an audience at that time in that provincial city:

"Where there is music, there are concert agents. One of them proposed to me a tour throughout the province. There were four or five small towns in which, judging from the experience which I am here relating, there could never have been a serious concert before my advent. We set out, a pianist, a singer, the concert agent and myself. In Tsaritzin, the first place we stopped, I got hold of a program. You can understand my feelings when I discovered at the end of the bill a number to be 'whistled' by Mr. X., the concert agent. At first, I demurred at playing in a show of such sort, but with the eloquence typical of impresarios, he persuaded me that, in a small town like Tsaritzin, a too serious program would be out of place and a 'whistled' number at the end would be just the right thing to encourage the audience to come to the second concert, which he intended to organize a week later.

"A la guerre comme a la guerre. I consented to play. The only hall in the town was a moving picture theater, The Parnass. There the concert took place on Sunday afternoon. The hall was packed, particularly the upper gallery, where people were hanging over the balustrade like bunches of grapes. I started the program with a Tartini Sonata.

"First there was a complete silence in the audience, but as I went on I felt a certain restless among my listeners, and when I started the last movement a voice from the top floor shouted, 'Enough music, give us a picture!' And then hundreds of voices cried, 'The picture—the picture!' I realized that these people—as was usual on Sunday afternoons—went to the theater for a picture show and they found it very startling and probably unpleasant to be given a classical sonata instead of 'Passion's Reward' or the 'Devil's Due,' which they were doubtless awaiting.

"When this depressing fact dawned upon me I made up my mind not to retreat but to experiment with the excited crowd. Orpheus had tamed wild animals with beautiful music; why shouldn't I try my hand with some wild human beings?

"When I came for the second number I was received with renewed cries and wilder demands for 'a picture.' With what I hoped looked like brave serenity, I turned to the pianist and gave him the sign to start the A major Mozart Concerto. I put my bow on the violin to play the divine Adagio which opens the concerto. The first notes perished under the hoots of the crowd: 'Enough music—give us a picture!' I paid no attention to their clamor, but devoted myself entirely to the beauty of the music. With all my energy and with the suggestive power which is in every artist I tried to turn a movie audience into music lovers. It was a hard struggle but in the end it succeeded. The shouts and cries subsided little by little and finally stopped entirely. By the time I reached the Cadenza, a religious silence hung over the theater. When I came to the end, this silence was broken by a round of applause such as I have seldom had the pleasure of hearing. Mozart, in my unworthy hands, had accomplished the miracle and for once I was proud of my pugnacity.

"After the concert, the agent, who had discreetly withdrawn during my part of the program, came smilingly towards me and said, 'Well, how about the next concert?'

"'I'm ready,' I replied. 'But no whistling next time. Tsaritzin is no longer a 'small place'; it has listened to Mozart and it has loved him'."

Yours sincerely,

JOHN BAUER.

Metropolitan Releases New Prospectus

The Metropolitan Opera Association has issued its prospectus for 1948-49, with negotiations with additional artists pending. Those listed are:

Sopranos: Licia Albanese, Rose Bampton, Mimi Benzell, Anne Bollinger (new), Nadine Conner, Marilyn Cotlow (new), Elen Dosia, Carmen Gracia, Frances Greer, Irene Jessner, Florence Kirk, Dorothy Kirsten, Paula Lenchner, Inge Manski, Patrice Munsel, Jarmila Novotna, Jeanne Palmer, Claudia Pinza, Lily Pons, Florence Quartararo, Lillian Raymondi, Regina Resnik, Gertrude Ribla (new), Stella Roman, Bidu Sayao, Eleanor Steber, Maxine Stellman, Polyna Stoska, Pia Tassinari, Helen Traubel, Astrid Varnay, Thelma Votipka, Ljuba Welitsch (new).

Mezzo-sopranos and contraltos: Thelma Altman, Lucielle Browning, Cloe Elmo, Herta Glaz, Margaret Harshaw, Irene Jordan, Martha Lipton, Jean Browning-Madeira (new), Evelyn Sachs, Risë Stevens, Blanche Thebom, Kerstin Thorborg, Claramae Turner.

Tenors: Kurt Baum, Mario Berini, Jussi Bjoerling, Leslie Chabay, Emery Darcy, Alessio De Paolis, Giuseppe Di Stefano, Paul Franke (new), John Garris, Thomas Hayward, Frederick Jagel, Raoul Jobin, Felix Knight, Charles Kullman, Max Lorenz, Anthony Marlowe, Lauritz Melchior, James Melton, Jan Peerce, Torsten Ralf, Frlan Sullivan, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramon Vinay.

Baritones: John Baker, Joel Berglund, John Brownlee, George Cehanovsky, Frank Guarrera (new), Clifford Harvuot, Osie Hawkins, Herbert Janssen, Frederick Lechner, Robert Merrill, Kenneth Schon, Martial Singher, Alexander Sved, Hugh Thompson, Lawrence Tibbett, Giuseppe Valdengo, Francesco Valentino, Leonard Warren, Robert Weede.

Basses: Lorenzo Alvary, Salvatore Baccaloni, Lawrence Davidson, Deszo Ernster, Jerome Hines, Philip Kinsman, Virgilio Lazzari, Emanuel List, Melchiorre Luise, Nicola Moscona, Gerhard Pechner, Italo Tajo (new), Lubomir Vichegonov (new).

Conductors: Giuseppe Antonicelli, Fritz Busch, Pietro Cimara, Emil Cooper, Wilfred Pelletier, Fritz Reiner (new), Max Rudolf, Fritz Stiedry.

Musical staff: Ernesto Barbini, Renato Cellini, Otello Ceroni, Antonio Dell'Orefice, Peter Paul Fuchs, Tibor Kozma (new), Karl Kritz, Thomas Mayer, Leo Mueller. Chorus master: Kurt Adler. Stage directors: Desire Defrere, Herbert Graf, Dino Yannopoulos. Technical direction: Thomas Hillary, Reginald Tonry, Frank Warren. Choreographer: Boris Romanoff. Ballet master: Aubrey Hitchins (new). Ballet soloists: Marina Svetlova, premiere danseuse; Aida Alvarez, guest soloist; Leon Varkas, premier danseur. Ballet pianist: Helen Rintelen.

Librarian: Harry G. Schumer. Orchestra manager: John Mundy.

Not on this year's roster are: Pierrette Alarie, Josephine Antoine, Ella Flesch, Mary Henderson, Daniza Ilitsch, Marjorie Lawrence, Erna Schlueter, sopranos; Doris Doe, Anna Kaskas, Irra Petina and Jennie Tourel, mezzo-sopranos; Lodovico Oliviero (deceased), tenor; Louis D'Angelo, Mack Harrell, baritones; Ezio Pinza, M'haly Szekely, Giacomo Vaghi, basses; Louis Fourestier, conductor; Maurice Faure, musical staff; Richard Rychtarik, technical director; Edward Caton, ballet master; Irene Hawthorne, guest ballet soloist.

American Soprano "Pinch-Hits" At La Scala

A cablegram from Milan, received by Frank Chapman in New York, told of Lucy Kelston, 24 year old American soprano, stepping into the role of Leonora in Il Trovatore at La Scala's opening on Dec. 26. It was a last minute substitution and replaced an Italian singer. According to Mr. Chapman, Miss Kelston has been studying for opera, but this was her first venture into more than a minor role.

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TORONTO

New Conductors Take Posts

By JOSEPH A. WHITMORE

TWO prominent conductors have undertaken posts in Canada this season. On Dec. 16 Walter Kaufman began his duties as permanent conductor of the Winnipeg Symphony, and the Little Symphony of Montreal has appointed George Schick to a similar position. Both conductors are natives of Czechoslovakia. Mr. Schick formerly was associated with George Szell and with the Prague Philharmonic. Mr. Kaufman has spent most of his musical life in India since graduating from Prague University, and his compositions have been played in that country. Among his works is his Fifth Symphony, dedicated to Sir Ernest MacMillan.

Toronto Symphony in Fine Season

The Toronto Symphony is in the midst of a successful season. Jack Elton, its manager, reported just before the holidays that the Annual Christmas Box Concert might have to be extended to three days, instead of the usual one-day event. Under Sir Ernest MacMillan and Paul Scherman, assistant conductor, the orchestra is playing subscription concerts, school concerts, tours and the Pop series. One of the most interesting of its recent offerings was the performance, with the Toronto Mendelssohn Choir, of William Walton's Belshazzar's Feast.

Women's Musical Club Series

The Women's Musical Club of Toronto during 1948-49 is presenting The Parlow String Quartet, Ebe Stignani, Eugene Kash, Rosalyn Tureck, Andres Segovia, Carmen Torres, and the Chamber Orchestra.

Royal Conservatory Gives Figaro

On Dec. 9 and 11 the Royal Conservatory Opera presented Mozart's Marriage of Figaro at Eaton Auditorium. The production was good music and good theater. The singers, because of their youth, enthusiasm and good looks, brought to their parts a freshness and enthusiasm sometimes lacking in a more mature ensemble. The opera orchestra of the Conservatory reflected the same approach, and the obvious desire of all concerned to achieve a good musical result really "paid off." The work was sung in English with surprisingly clear diction. Andrew MacMillan as Figaro, Marguerite Gignac as Susanna, Glenn Burns as Count Almaviva and Louise Roy as the Countess should be singled out for special praise. Nicholas Goldschmidt is to be congratulated for the result he obtained from his orchestra, and for his direction of the whole production.

These performances showed again that opera in Canada, by and for Canadians, is now more than a remote possibility. Here we do not have to rely on visiting conductors or big name imports. The public shows every promise of supporting this new musical endeavor, and if the standard is steadily improved and the United States does not lure away some of the outstanding voices, we prophesy great things for the Toronto company.

At the Royal Conservatory's recent graduation exercises, held in Convocation Hall, Dr. Howard Hanson, director of the Eastman School of Music, was guest speaker. Other speakers were Ettore Mazzolini, principal of the Royal Conservatory; Edward Johnson, who is chairman of the board of directors, and Sir Ernest MacMillan.

Jeritza in Newark

Presented by Felix Gerstman, Maria Jeritza sang the heroine in Puccini's Tosca at the Mosque Theatre in Newark. An almost sold out house greeted her enthusiastically. It was an experience to see Mme. Jeritza again. Like the movies of yesteryear which are revived at the Museum of Modern Art and elsewhere, Jeritza's delineation of this part belongs to the historic dramatic achievements. She surrounded herself with an excellent cast, with Raoul Jobin singing Cavaradossi with ringing voice and Alexander Sved as a Scarpia of somber, threatening villainy. Ralph Telasko, John Lawler, Virginio Allandri were heard in smaller assignments. Dick Marzollo conducted. H. W. L.

Olsen Gives Recital

Arthur Alan Olsen, 15-year-old pianist, gave a recital and Mr. Krevit demonstrated original new teaching material on Dec. 2 at the monthly meeting of the Piano Teachers Congress at Steinway Hall.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. Drama with music, conducted by the composer, George Vitalis, CH, E.

Jan. 2. New York Philharmonic - Symphony, Munch conducting, Ginette Neveu, violinist, soloist, CH, A; Norman Atkins, baritone, CH, 5:30 p.m.; Hazel Scott, pianist, CH, E; Francine Falkon, contralto, TH, A; Bodil Giodvad, pianist, TH, E; Gloria Van Dorpe, soprano, TiH, A; Virginia Shaw, soprano, TiH, E; Israel R. Katz, violinist, Ida Elkan, pianist, CRH, 5:30 p.m.

Jan. 3. Gyorgy Sandor, pianist, CH, E; Little Orchestra Society (Gregor Piatigorsky, cellist, soloist), TH, E; Agnes Sundgren, soprano, TiH, E.

Jan. 4. Philadelphia Orchestra, CH, E.

Jan. 5. Original Don Cossack Chorus, CH, E; John Creighton Murray, violinist, TH, E; Lillian Lefkofsky, pianist, TiH, E.

Jan. 6. New York Philharmonic - Symphony, Munch conducting, CH, E; Vinaver Chorus, TH, E; Michael Strange, "Great Words with Great Music," TiH, E; Lilian MacLellan, soprano, CRH, E.

Jan. 7. New York Philharmonic - Symphony, Munch conducting, CH, A; Jacques Abram, pianist, CH, E; Ksenia Prochorowa, pianist, and Stanley Weiner, violinist, TH, E.

Jan. 8. Ruggiero Ricci, violinist, CH, A; New York Philharmonic-Symphony, Munch conducting, Michael Rosenker, violinist, soloist, CH, E; Clifford Curzon, pianist, TH, A; Shura Dvorine, pianist, TH, E; Linnea Horowitz, pianist, TiH, E.

Jan. 9. New York Philharmonic - Symphony, Munch conducting, Seymour Lipkin, pianist, CH, A; Alexander Brailowsky, pianist, CH, E; Rose Dirman, soprano, TH, A; New Friends of Music (Budapest Quartet, Horszowski, pianist; Leonard Rose, cellist; Milton Katims, violist), TH, 5:30 p.m.; Lonny Epstein, pianist, TH, E; Ted Hart, baritone, TiH, A; Concert of compositions by Riegger, Diamond, North, Morganstern, Pietot, CRH, 5:30 p.m.

Jan. 10. National Orchestral Association, CH, E; Nikolai and Joanna Graudan, cello and piano recital, TH, E; Musicians Guild, TiH, E.

Jan. 11. Leonard Pennario, pianist, CH, E; Fred Popper, pianist, TiH, E; Florence Vitagliano, pianist, CRH, E.

Jan. 12. Boston Symphony, CH, E; Zadel Skolovsky, pianist, TH, E; Mannes Trio, TiH, E; music by John Cage, Maro Ajemian, pianist, CRH, E.

Jan. 13. New York Philharmonic - Symphony, Stokowski conducting, CH, E; Olga Coelho, soprano-guitarist, TH, E; Michael Strange, "Great Words with Great Music," TiH, E; music by John Cage, Maro Ajemian, pianist, CRH, E.

Jan. 14. New York Philharmonic - Symphony, Stokowski conducting, A; Harry Davis, pianist, CH, E; Joseph Battista, pianist, TH, E; Xenia Boodberg, pianist, TiH, E.

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PASSED AWAY

FRANCES WHITTINGTON, pianist, wife of Dr. Dorsey Whittington, president of the Birmingham Conservatory of Music, passed away Nov. 25, at their Silver Lake, Mount Pinson estate near Birmingham, Ala. She was born in New York City educated at Hunter College, studied piano with Dr. Whittington, and did graduate work at the Sorbonne in Paris. She made her debut in New York, appeared with Dr. Whittington in a duo-piano concert tour through Europe and the United States, and taught at the Brooklyn Academy of Musical Art. After marriage to Dr. Whittington in 1925, she was his assistant in Master Classes at Winthrop College in South Carolina, until they came to Birmingham in 1930, he as president of Conservatory and she as a faculty member. For several years she served as a member of the faculty of the University of Michigan's Summer School and National Music Camp, which her husband headed. She leaves her husband and three children, Elizabeth, Robert, and Barbara.

JELLA HERTZKA, 76, of Vienna's publishing house Universal Edition, died in Vienna in November. Mme. Hertzka, after the death of her husband Julius in 1931, took over the direction of Universal Edition and was especially prominent in her support of such modern composers as Schoenberg, Wellesz, and Einem whose works her film published. In 1938 she left Austria for England, returning to Vienna in 1946 to resume her music publishing work.

FRANCESCO DE LEONE, 61, composer, died in Akron, Ohio, on Dec. 10. Mr. De Leone, born near Akron, was educated at the Dana Institute of Music and the Royal Conservatory of Music in Naples. He composed three grand operas, including the Indian work Algiala which had its premiere in Akron in 1924 with Edward Johnson, Mabel Garrison, Cecil Fanning and Francis J. Sadler. Also among his compositions were operettas, symphonies and other orchestral works, oratorios, sonatas, songs. He founded the music school in Akron which bears his name and the department of music at the University of Akron. At the time of his death he was working on a lyric drama Quetzal.

ALBERT E. RUFF, 94, violinist and singer, passed away in Los Angeles on Dec. 9. His concert activities, instrumental and vocal, took him through Europe and America. He played in an orchestra directed by Brahms, and other associates were Liszt and Grieg. Famous musical figures had studied with him, including Geraldine Ferrar, who paid him $3,000 for a month's instruction. Mr. Ruff was born in Glasgow and educated in Germany. He leaves his wife, Nellie, and three sons.

CATHERINA CINI AMBROSINI, 68, singer and painter, died on Dec. 11 in Providence, R. I. Mme. Ambrosini had sung coloratura soprano opera roles in Italy before coming to this country prior to World War I. Mme. Ambrosini was the painter of many portraits, landscapes and still lifes. She leaves her husband, a daughter and two sons.

FREDERICK A. MILLS, 79, song writer and music publisher, passed away in Los Angeles on Dec. 5. Mr. Mills was professor of music and head of the violin department of the University of Michigan School of Music in 1892. The next year he composed Rastus on Parade, said to be the first of the strutting cakewalks, came to New York and became a publisher. He composed under the name of Kerry Mills, and wrote other cakewalks, songs and the score of a musicale. His son Frederick A. Mills, Jr., survives.

MARCUS KELLERMAN, 68, opera and concert singer, died on Dec. 6 in Detroit. Mr. Keller had sung with the Berlin Royal Opera and in this country with the Hammerstein Opera, the Walter Damrosch Symphony and the symphonies of Chicago, Boston and Detroit.

JOHN ANSELL, 74, composer and conductor, died on Dec. 14 at his home in Marlow, England. He had been a viola player in London orchestras, musical director at the Alhambra Theater, 1913-20, and was later connected with the Winter Garden and the BBC. He composed comic operettas and lighter orchestral works.

WALTER HOWE, 59, music director of the Worcester Music Festival, died on Dec. 16 at his home in Andover. Mr. Howe's musical career began at the age of 15 when he was assistant organist at St. Paul's Church. Later he went to Norfolk, Va., as choirmaster of St. Paul's Episcopal Church. There he founded and conducted Norfolk's Handel and Haydn Choral Society and the Norfolk Opera Company. After 14 years he returned to Worcester as organist of the Music Festival, and at the same time was choral director of the summer series of Chautauqua, N. Y., and director of music at Abbott Academy, Andover. He had been director of the Worcester Music Festival since 1944. Mr. Howe was also a composer, his works including a concerto for piano and orchestra.

ELIZABETH DUNCAN, head of the Elizabeth Duncan Institute in Stuttgart and older sister of Isadora, died last month at her home in the French zone of Germany. The news was sent to America by Miss Duncan's brother Augustin. Miss Duncan last visited this country in February, 1948, when she came with her other brother Raymond for three months of lectures and visiting colleges in the interests of a national foundation here.

SEVERO MALLET-PREVOST, president of the People's Symphony Concerts, passed away on Dec. 10. For almost half a century Mr. Mallet-Prevost had given of his time and effort to the concert course, which presents leading artists at Washington Irving High School at nominal admission prices.

USO Revived for Peace-Time Activity

USO (United Service Organization) has been recalled to duty for peace time service. The organization which all through the war provided entertainment for troops here and abroad will service the draftees in army camps all over the country. Another important task is furnishing entertainment to 112 hospitals from Maine to California. Gen. Francis R. Kerr, the Veterans Administration's assistant administrator for special services, spoke before the Entertainment Industry leaders at a luncheon, held at Toots Shor's restaurant on Dec. 2. The gathering was called to muster show business resources on behalf of the reactivated USO campaign for funds in the New York area. Veterans Hospital Camp Shows is one of the service agencies which USO will finance, its 1949 budget allotting $1,400,000 for the entertainment of hospitalized veterans.

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"Dollar Opera" in Season In San Francisco

SAN FRANCISCO.—"Dollar Opera" came and went and filled every seat at the Opera House in a series of fine performances. Carmen, La Boheme, La Traviata, Barber of Seville, Pagliacci, Cavalleria Rusticana, Rigoletto and Lucia di Lammermoor were offered a clamorous public which came first from curiosity (perhaps) and stayed to cheer.

San Francisco "Dollar Opera," although a losing venture financially (but backed by generous citizens), gives young singers, mostly local, chance for operatic experience. It is also establishing on the West Coast a resident opera company whose spring season is already in the making. Arturo Casiglia, general director, deserves praise for musical responsibility of this venture.

Casiglia, an excellent musician came from Italy to San Francisco some thirty years ago and has piloted almost annual local voyages into operatic waters. The New Pacific Grand Opera Association (Campbell McGregor, president) is the official name for "Dollar Opera." Its enthusiastic reception here and solid sponsorship are Casiglia's reward for long strivings in the interests of resident artists.

Ernest Lawrence, able and personable tenor, who carried the lead role in six of the operas given, has had experience in such opera companies as those of Charles L. Wagner, Connecticut and Trenton, Wilmington and San Carlo. His voice is both brilliant and resonant and he acts with ease and conviction. Naturally he was the vocal mainstay in Dollar Opera's first season. Other able artists were Verna Osborne, Splendor Merletti, Virginia Blair, Carmen Preitto, Barbara Barnes, Julia Beoletto, Joseph Tissier, Costanza Pillori, Consuelo Gonzales, Harold Reed, Vittorio Weinberg, Oliver Jones, Francis Barnes, Alfonso Petroza and Cesare Curzi.

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Portland Symphony Under Werner Janssen

PORTLAND, ORE. — Portland's Symphony Orchestra, conducted by Werner Janssen, opened its season with a concert for members and friends. The new concertmaster, Tibor Zelig, a talented and brilliant musician, was soloist. Conductor Janssen and the 75 members of the orchestra were warmly welcomed and applauded for their performance of a fine program well chosen for this informal event.

The real opening of the 1948-49 symphony season was at the first Monday night concert. The huge audience stood in tribute as Mr. Janssen entered the stage. The program began with Beethoven's Leonore Overture No. 3, followed by Mahler's Symphony No. 1 in D major, a first performance in Portland, and Pictures At An Exhibition, by Ravel - Moussorgsky, also a local premiere.

The first Friday Popular concert brought two soloists with the orchestra. Lea Pillti, one of Finland's outstanding sopranos, who came to Portland to sing for this program, displayed her lovely voice in two songs by Sibelius. Portland's own baritone, Robert Mills, who has appeared with the San Francisco Opera and throughout the country in concert, sang Song of Songs by Moya. An unusual part of the program was the showing of the musicolor film which Mr. Janssen made in Hollywood recently. The scenes were filmed along the Oregon coast, music was that of Fingal's Cave by Mendelssohn, and had been recorded by Mr. Janssen conducting the Janssen Symphony Orchestra of California. At the performance here, however, the Portland Symphony played the beautiful musical setting from the orchestra pit.

Gordon Nevius as the new manager of the Portland Symphony Society is doing some fine work for the orchestra this season. The society elected Vernon Churchill as their new president.

ERNA E. HOEFS.

Ellsasser Ends First Bach Series

On Dec. 14 Richard Ellsasser ended the first of four concert series devoted to the works of Bach which he has been playing from memory in Los Angeles. He will give the second series on six Wednesday evenings in Lent. Mr. Ellsasser has been asked to take charge of the choral work of the Wilshire Methodist Church of Los Angeles, where he is Minister of Music. He continues his tours besides these activities, and during January will appear in Utah, Montana, South Dakota and Iowa.

Ojai Festivals Present Concerts

Ojai Festivals, Ltd, Ojai, Calif., presented a recital by Regina Resnik, soprano, and Set Svanholm, tenor. The program was given at Grey Gables, home of Mrs. A. B. Sanford in the Ojai Valley. Another concert under Ojai Festivals auspices was by the New Friends of Old Music, featuring Sol Babitz, violin; Wesley Kuehnle, piano, clavichord; Al Hendrickson, Arthur Orzek, guitars; Nathan Liebenbaum, cello.

Pinkerton in the Southwest

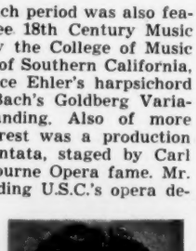
Roderick Pinkerton, tenor, recently sang the leading role in Gershwin's musicale Girl Crazy. With Lillian Raymondi of the Metropolitan Opera, he appeared over WOR in operatic arias and duets. Mr. Pinkerton is to appear in concerts in Little Rock, Conway, Arkadelphia and Hot Springs, Ark., and Texarkana, Tex.

LOS ANGELES

(*Continued from page* 13)

More Bach

Music of the Bach period was also featured on the three 18th Century Music Festivals given by the College of Music of the University of Southern California, in which was Alice Ehler's harpsichord performance of Bach's Goldberg Variations was outstanding. Also of more than passing interest was a production of the Coffee Cantata, staged by Carl Ebert of Glyndebourne Opera fame. Mr. Ebert is now heading U.S.C.'s opera department, and plans a Mozart performance sometime this spring. What opera he will produce is as yet unrevealed, but it is learned from Raymond Kendall, new Dean of the College of Music, that it will not be either The Marriage of Figaro or Cosi Fan Tutte. The former is to be the first offering of a new opera troupe which is being sponsored by the Los Angeles County Music Commission, and which will be conducted and produced by Dr. Richard Lert in several Los Angeles County communities, while Cosi Fan Tutte has been heard in this area several times in the past two years, thanks to engagements by Jan Popper's Intimate Opera Players. Mr. Popper, incidentally, will soon do Ibert's Angelique and Menotti's The Old Maid and the Thief, and has scheduled Weinberger's Schwanda as his next major production for Stanford University's Opera Workshop, which he heads.



CAMARGO GUARNIERI, whose Second Quartet was given its west coast premiere recently.

Brooklyn Choral in Winter Concert

The Morning Choral of Brooklyn, founded 30 years ago by its president director, Herbert Stavely Sammond, presented its winter concert on Dec. 14 at the Brooklyn Academy of Music. The program included compositions of Mr. Sammond and Mortimer Browning, who was guest of honor. Soloist was Edwin Steffe, American baritone. Elizabeth Selden Shipman is president of the choral group, Claire Ross, accompanist, and Mrs. Charles W. Roth, general chairman.

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New York Recital Management

NEWS IN BRIEF

F. J. Ullsperger has opened new offices for the management and promotion of young artists. He also manages New York recitals, and recently presented Dorothy Parrish in her all-Bartok recital at Carnegie Hall.

Ralph Hollander, violinist, returned from a tour of Europe to appear in concert in Carnegie Hall on Dec 22 in an Israeli benefit. Abroad he included concerts at the Palazzo Pitti in Florence, the Sala Boromini in Rome, in Prato and other cities. His accompanist was Maria Orefice.

Ivor Newton recently completed a tour as accompanist with Gregor Piatigorsky, beginning at the Edinburgh Festival, ending in Paris, and including appearances in Finland and other European countries.

Valentina Aksarova sang the title role in Respighi's Maria Egiziaca, given in concert at St. Giles-in-the-Fields Church, London. The performance will be repeated twice in January.

Ernst von Dohnanyi, composer, conductor and pianist, recently appeared in the latter capacity in recitals in Detroit's Music Hall and at the Alumnae Hall of Wellesley College.

Antal Dorati, musical director of the Dallas Symphony, has been awarded the Mahler Medal of Honor by the Bruckner Society of America in appreciation of his efforts in creating a greater interest in Mahler's music in the United States.

William Yarborough, violinist and conductor, has volunteered for an eight-state concert tour of 15 veterans' hospitals in the South and Southwest, under the auspices of Veterans Hospital Camp Shows.

The Early Music Foundation presented a Christmas concert of music by Heinrich Schütz on Dec. 19 at the Park Avenue Church. Ruth Kisch-Arndt, contralto, is president of the society and was one of the soloists.

Appointment of A. Rex Riccardi as first assistant to the president of the American Federation of Musicians has been announced by James C. Petrillo, head of the musicians' union.

Evelyn Salisbury, soprano, will give three concerts in Dayton, Ohio, in February. Miss Salisbury recently made her New York debut in Times Hall, and appeared in joint recital with Giovanni Martinelli in Poughkeepsie, N. Y.

Dr. Reinald Werrenrath conducted the 115th concert of the Mendelssohn Club of Albany on Dec. 8 at Chancellors Hall. Orazio Frugoni, pianist, was the assisting artist and Stuart Swart was the accompanist.

Myra Hess arrives on Jan. 5 on the SS Queen Elizabeth, having been delayed because of the shipping strike. Her first New York recital is set for Town Hall on Jan. 22.

Stell Andersen, pianist, returned Dec. 21 from her fifth European tour. She appeared in concert, over the radio and with orchestra in Holland, Belgium, Denmark, Norway and Sweden.

Sara Reale, soprano, appeared in a concert in St. Paul's Episcopal Church, Englewood, N. J., on Nov. 19.

Benjamin Britten's new cantata Saint Nicolas was given its American premiere on Dec. 16 at the University of Michigan, Ann Arbor.

Stetson Symphony in Performances

The Stetson Symphony Orchestra of John B. Stetson University, DeLand, Fla., Frances Buxton, conductor, gave a concert including the Christmas Concerto of Corelli for strings alone. On Dec. 10 and 12 the orchestra joined the Stetson Glee Clubs in performances of The Messiah, under Harold Milne Giffin. The next concert is scheduled for Feb. 10.

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NEW PUBLICATIONS

An unknown Bruckner score has recently been discovered by the Viennese composer Dr. Heinrich Tschuppik among various papers and documents he inherited from an aunt, who received them from one of Bruckner's pupils. The composition's 49 pages, which are described as a "festive prelude," are scored for strings, two woodwinds, four horns, two trumpets, three trombones, bass tuba and kettledrums. Stylistically the work occupies a place between the composer's third and fourth symphonies. . . . Lehar, before his death, entrusted his unfinished or as yet unperformed works to the Swiss composer, Paul Burckhardt, who is a conductor of the Swiss radio network. . . . Robert Palmer's Second Sonata for Piano was premiered at the Composer's Forum on Dec. 20. Other first performances on the program were Palmer's Concerto for Five Instruments and Bernhard Heiden's Two Choruses for Women's Voices and Sonata for Piano (four hands).

Eileen Borwell, soprano, will sing the first American performances of two South African composers—Gerrit Bon and Percival R. Kirby—at her Jan. 11 recital in the Carl Fischer Concert Hall. . . . A benefit concert of American piano music, for the purchase of Louis Moreau Gottschalk manuscripts, for the Music Division of The New York Public Library was held at Times Hall on Dec. 22. Those who participated were Jeanne Behrend, John Cage, John Kirkpatrick, Ralph Kirkpatrick, Arthur Loesser and Leo Smit. Dr. Carleton Sprague Smith was the commentator.

Because the calibre of musical compositions submitted to the Harvey Gaul National Composition Contest Committee this year fell below the standard agreed upon by the judges, no first prize was awarded. There were two honorable mentions, however—one to Joyce Barthelson of Scarsdale, N. Y., for The Forty-Niners, for solo voices, chorus and orchestra; and the other to Granville English, of New York City, for Kings, a work for mixed voices with baritone solo and piano. . . . Emanuel Vardi announced today that the winning composition of the Young American Composer of the Year Competition, to be selected on Feb. 15, 1949, will be published by Mills Music, Inc. . . . Leeds has acquired the Delkas catalog of concert and educational works. . . . ASCAP member, Frederick C. Schreiber, who came to this country from Vienna in 1939, has won the $1,000 composition prize for his Sinfonietta in G for orchestra, in the 1948 competition of the historic Musical Fund Society of Philadelphia.

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Book Review

THE SHAPING FORCES IN MUSIC, by Ernst Toch. Criterion Music Corp., N. Y. $5.

Ernst Toch, a prolific composer well known here and abroad, considers in this book the shaping forces in music—harmony, melody, counterpoint, form. An atonalist himself, his conception often is unorthodox, though none the less stimulating. For instance, "The principle of traditional harmonic writing, by assigning each voice its predetermined place . . . suppresses melodic independence. It actually enslaves the voices. . . ." Toch pleads for linear writing, which advocated melodic independence. He also pleads for an extension of our harmonic system by the use of quarter tones, bolstering his argument with some examples hard to confute. His examination of the question of form is interesting, as is his definition: form is "the balance between tension and relaxation." Carefully distinguishing between form and established forms, he makes it clear that the old criteria are not always applicable to the things composers actually do. Probably another book will be needed to amplify his points, but enough is suggested to provide some provocative reading.

Miniature Scores

SEXTET, by Bohuslav Martinu. Associated Music Publishers, Inc., N. Y. $1.50.

Like many other contemporary chamber music works, this sextet (with optional double bass, which can be added for use by string orchestra) is dedicated to Elizabeth Sprague Coolidge. There are three movements—a lento leading to an allegro poco moderato, an andantino with an allegretto scherzando middle section, and an allegro poco moderato. Martinu's characteristic craftsmanship is present, together with his usual pronounced melodic impulse and good musical taste. The style and harmonic patterns follow true to course—unmistakably modern yet presenting a basic feeling of conservatism.

SYMPHONY No. I, by Michael Tippett. Schott and Co., Associated Music Publishers, Inc., N. Y. $5.25.

The scoring for this ambitious work includes three flutes, three piccolos, two each of oboes, clarinets and bassoons, four horns, three trumpets, three trombones, tuba, tympani and strings. It is a difficult work to read in score—rhythmically complex and heavily orchestrated (perhaps a little over-orchestrated). The general impression is one of austerity and considerable force. Melodically the symphony inclines to dryness. Most of the melodies sound somewhat short-breathed, though the adagio begins with a sustained, moody passage featuring the lower-pitched instruments in unison octaves. The four moments are Allegro vigoroso, Adagio, Presto and a finale with the following impressive directions: Allegro moderato ma con brio e piu tarde con delicatezza.

DARIUS MILHAUD,

back at Mills College, Oakland, Calif., this season after a sabbatical in France in 1947-48. While in Paris, besides acting as Professor at the Conservatoire, he completed four works—his fourth symphony, commissioned by the French Government to commemorate the 100th anniversary of the 1848 revolution; two ballets, Jeu de printemps and Mme. Miroir; and music for a radio play called Le grand testament. He directed concerts on the French radio devoted to works of such Americans as Charles Jones and David Diamond, and scores of his French students and those from Mills who accompanied him under the GI Bill of Rights. Milhaud returned to the United States in June and taught at the Berkshire Music Center. There he composed an overture, Kentuckiana, on folk tunes of Kentucky for the Louisville Symphony, wrote his Suite for Italy and conducted his Second Symphony with the student orchestra. Milhaud will be guest conductor of the San Francisco Symphony on March 17, 18, 19, 1949.

For String Orchestra

CONCERTO GROSSO IN F MAJOR (ON THEMES OF CORELLI), by Francesco Geminiani. Transcribed and edited by Paul Glass. Broadcast Music, Inc., N. Y. Score and parts, $3.25.

This is the first modern edition of a fine string work. Geminiani was a pupil of Corelli, hence this Concerto Grosso on Corelli themes. A contemporary of Handel, Geminiani has patterned his compositions somewhat along Handelian lines, though there is a greater diversity of movements—adagio, allegro, a short adagio leading to another allegro, larghetto, and a final allegro. It is a sturdy, musical score, well worked out, and a grateful one for small ensembles to tackle. An optional piano part is available.

For Two Clarinets

FIVE DUOS, by Kroepsch. Edward B. Marks Music Corp., N. Y. $1.

None of the standard references carry any mention of Fritz Kroepsch. From internal evidence he would appear to be a German-trained musician of the mid-nineteenth century; a clarinetist, of course; and probably a teacher. These five duos form a complete unit. They are marked allegro moderato, andante, scherzo, allegro maestoso, and Festival March. The music itself, though not very imaginative, has points of interest, and the writing for the pair of clarinets calls for players of virtuosic calibre.

For Cello and Piano

CONCERTINO No. I in C major, by J. Klengel. Associated Music Publishers, N. Y. $1.50.

Julius Klengel (1859-1933) is no longer remembered, but in his day he was a noted solo cellist and chamber music player. He wrote and edited many cello works. If the present Concertino in C is a representative example, he was an ultra-conservative composer who knew his solo instrument inside out. There is little musical interest in this work, though it should delight antiquarians and students who would like to examine music by minor figures of the romantic movement.

For Viola (or Cello) and Piano

TEMPO DI GAVOTTA, by William Boyce, arranged by Watson Forbes and Harold Craxton. Oxford University Press, Carl Fischer, Inc., N. Y. $1.50

This is a quiet, eighteenth-century piece that lends itself well to a stringed instrument, since it is primarily melodic. It alternates between D major and B minor, and has a melancholy, though dance-like, flavor. Both transcriptions feature the cantabile side of the instruments; and both solo parts and accompaniments pose few difficulties.

For Piano Solo

BOOGIE WOOGIE RHAPSODY, by Irwin Heilner. Paragon Music Publishers, N. Y. 60c.

This work is built upon a standardized boogie-woogie tonic-subdominant-dominant bass, with free variations in the right hand. As customary in these pieces, the chief difficulty is rhythmic, for even when the syncopations are mastered a form of rubato has to be applied to keep the ostinato figure from sounding metronomic.

LES LARMES, by Rachmaninoff, arranged by Louis Sugarman. Edward B. Marks Music Corp., N. Y. 60c.

Rachmaninoff's Op. 5 is a two-piano suite, a movement from which forms the basis of the present transcription for solo piano. The title—Les Larmes (The Tears) is the composer's own, and it suggests the muted, sorrowful mood of the piece. It is not too easy to play, although it lies well in the hand. There are some difficult groupings and other problems in counting. Those who like Rachmaninoff's music will want to examine this little-known example of his early period.

PROFILES, by Ernest Toch. Associated Music Publishers, N. Y. $1.50.

No indication is given as to whether the composer had any extra-musical suggestions in mind when he wrote these Profiles. They are, in this opus, six in number, marked calm; moderato; calm, fluent, tender; merry; slow, pensive, very tender; and vigorous, hammered. All are expertly worked out, as might be expected from a man of Toch's standing. Less expected is the relative freedom from explosive dissonances, and the third piece—the one marked calm, fluent, tender—is as lyrical and beautiful a sketch as one can come across these days.

VARIATIONS, by Dimitri Kabalevsky. Leeds Music Corp., N. Y. $1.

During 1925-26, Kabalevsky was a piano teacher for young children at a government school. He wrote some music for them, and the present set of variations is one. There are twelve variations and a coda. Naturally the writing does not pose many technical problems, nor does it present many musical ones. It is admirably suited to its purpose, and young students can derive more benefit from it than from most equivalent material.

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ORGAN PRELUDE AND FUGUE, by D. Buxtehude, transcribed for piano by Prokofieff. Leeds Music Corp., N. Y. 60c.

Prokofieff, himself a superb pianist, has made a fine transcription of this noble Prelude and Fugue in D minor. It is in the Liszt-Busoni tradition, with organ-like sonorities and a complete knowledge of piano resources. The piece itself would not disgrace anything under Bach's name, and the fugue—a short one, somewhat cut from the original—is magnificent. As the introduction to this edition states, "the work is admirably suited for use as the opening number of a piano recital." Playing time is given as two minutes and forty-five seconds.

For Two Pianos

OVERTURE (ACIS AND GALATEA), by G. F. Handel, arranged by R. B. Miller; VALSE OUBLIÉE, by Franz Liszt, arranged by Colin Taylor: both edited by Bartlett and Robertson. Oxford University Press, N. Y. $2 each.

The Acis and Galatea Overture, seldom heard in concert, provides a brisk, energetic piece for two pianos. It contains Handel's usual lusty scalewise passages, clear and objective harmonies, and melodic patterns. It is superior musically to the Liszt Valse Oubliée, which is a charming piano solo but will sound ponderous on two pianos no matter how lightly played. The transcription is ingenious, however, and two-piano ensembles might enjoy toying with it.

For Violin and Piano

CONCERT ETUDE, by J. Dont, transcribed by Sigmund Schwartzenstein. Paragon Music Publishers, N. Y. 80c.

Jacob Dont (1815-1888) was a noted Austrian teacher whose violin studies still are used. His Gradus ad Parnassum was an elaborate series of technical exercises, and from it the present Concert Etude has been adapted. It is in F sharp minor, marked assai vivace, and is a study in rotating bow technique in groups of sixteenth notes phrased in pairs.

For Voice and Piano

THE BLACK SWAN, by Gian-Carlo Menotti; PRECIOSILLA, by Virgil Thomson. G. Schirmer, Inc., N. Y. 50c and 60c, respectively.

The aria called the Black Swan is one of the most attractive moments of Menotti's opera The Medium. It is reflective, imaginatively harmonized and substantially lyric. The words, too, written by Menotti himself, are of no mean order of poetry. Concert singers should be interested in this. The Thomson song was composed in 1926, in Paris. Gertrude Stein wrote the words, so the concluding line—"Toasted susie is my ice-cream"—not to mention what goes before, should not startle too many people. Thomson has set this in the form of a melodious recitative followed by an aria. The musical setting suggests the Handel of Italian opera. It is simple, mostly diatonic, but occasionally the composer inserts a series of mild dissonances that remind us he is of this generation. A rather distinguished song, if somewhat precious, demanding an interpreter with a keen literary sense.

SALVE REGINA, by Pergolesi, edited by Richard Falk. Music Press, Inc., N. Y. $1.50.

One of the great tragedies of music was the death of Pergolesi at the age of 26. The composer was far ahead of his time, and in many respects he verged on the romantic in music. The Salve Regina, here presented with piano accompaniment (the original string parts are available on rental) is one of the purest, most beautiful pieces of vocal music ever written. It is in six parts—Salve Regina; Ad Te Clamamus, Ad Te Suspiramus, Eia Ergo; Et Jesum, Benedictum; and O Clemens, O, Pia. The melodies are classic perfection, tinged with a subjective warmth, and require a singer with taste. This is music that should be sung in concert, the sooner the better, and the more frequently the better.

CHORAL MUSIC RECEIVED

SATB

THREE DUTCH FOLK SONGS; Hey 'Twas In The May (15c), The Fisherman (15c), John Henry (24c). These are arranged by Ernest Lubin with English texts by Betty Jean Van Witsen. All are performed with piano accompaniment. UNDER THE PINES, DO YOU FEAR THE WIND, SPRING THUNDER (15c each), by Beatrice Laufer. The lyrics are by Arthur Burdinot, Hamlin Garland and Mark van Doren, respectively, and are performed with piano. AUBADE, by Ernest Lubin (15c). An a cappella setting to a poem by Milton Hindus. WHEN I THY SINGING NEXT SHALL HEAR, by G. F. Broadhead (20c). The poem is by Robert Herrick and the piano accompaniment is marked ad lib. Associated Music Publishers, Inc., N. Y.

FREEDOM, by Marcel G. Frank (16c). This has words by Mary Jane Richardson and a piano part for accompaniment only. Performance time is 2 minutes and 10 seconds. THE RIDER, by May Van Dyke (20c). Set to words by Robert Louis Stevenson, this piece has a piano accompaniment and its duration is 1 minute and 20 seconds. J. Fischer, Inc., N. Y.

JOHNNY I HARDLY KNEW YE, arranged by John Vine (50c). An Irish folk-song with words taken from the Oxford Book of Light Verse. CLIMB UP, words and music by Allegretto F. Alexander (20c). Opening with a soprano solo, this number is performed a cappella. FLOW WHERE THE WATERS FLOW, by Edward T. Milkey (20c). Set to a poem by Carl John Bostelmann, this piece is arranged for five-part chorus (SATBB) with a semi-chorus off stage ad lib. Carl Fischer, Inc., N. Y.

SSA

DAYBREAK, by G. F. Broadhead (20c). The words are by Longfellow and the arrangement has a piano part for rehearsal use. Associated Music Publishers, N. Y.

I HEAR THEM IN THE DAWN, by William Naylor (16c). The lyrics are by Anderson M. Scruggs and the piece is to be performed a cappella. It is 2½ minutes in length. J. Fischer & Bro., N. Y.

LAMENT (Finnish Folk-Song) (12c); THE DOVE ON THE LILY TREE (Swedish Folk-Song) (15c); WINTER, by Charles Koechlin (15c); SORROW OF LOVE (Swedish Folk-Song) (15c); MORNING SONG (Dutch Folk-Song) (15c). All of these songs have been arranged for three-part chorus of women's voices with piano accompaniment by Ruggero Vene. The English versions are all by Margaret McKee. Carl Fischer, Inc., N. Y.

MAIDENS' CHOICE, by Marjorie Elliot (20c). THE TEAKETTLE SINGS, by Helen Pohlman (15c). In both the composers have also contributed the lyrics and there is also an SA arrangement of The Teakettle Sings. Raymond A. Hoffman Co., Chicago.

SSAA

A ROSEBUD IN JUNE and AH, SI MON MOINE VOULAIT DANSER, by Leslie R. Bell (15c and 20c, respectively). Additional choral arrangements from the Bell Series in Canada. Mills Music, Inc., N. Y.

Unison

TWO LITTLE RHYMES FOR JUNIORS (I Have Twelve Oxen and Oh, My Little Sixpence), (20c). TWO FAIRY SONGS FOR JUNIORS (The Fairy Ship and The Pixie Piper), all by L. J. White (24c). The poets are unknown in all of these little songs. Oxford University Press, Carl Fischer, N. Y.

THE DANCE

(*Continued from page 12*)

effective, sensuous and alluring scene. The corps de ballet provided a brilliant ensemble and the score was excellently played by the Covent Garden Orchestra under the direction of Warwick Braithwaite. The vivid color scheme, attractive groupings and strong drama roused the audience to great enthusiasm, and this ballet is likely to become one of the most popular in the repertoire. The next new production, which took place at Christmas, was Ashton's new three-act ballet, Cinderella, to music by Prokofieff. It is, incidentally, the first full-length classical ballet by any English choreographer. Scenery and costumes were by Jean-Denis Macles. A fuller report of this new work will be forthcoming in a later issue.

ARTHUR NOTCUTT.

City Center Ballet In Short Winter Season

The New York City Ballet Company will give a season of ten performances Jan. 13 through Jan. 23 at the City Center. Three novelties will be added to the repertoire—Antony Tudor's Time Table set to Aaron Copland's Music for the Theater, a new ballet by Jerome Robbins set to music by Marc Blitzstein, and Merce Cunningham's The Seasons with music by John Cage. The Robbins ballet will be a world premiere and the Tudor work will be seen for the first time in this country, as it was originally produced for the 1941 South American tour by the American Ballet. It has a scenario by Lincoln Kirstein and scenery and costumes by James Morcom.

The Seasons was presented by Ballet Society in last year's subscription series but this marks its first public performance. Among other works to be given are Orpheus, Symphony in C and Four Temperaments. As in the fall, the company's featured dancers are Maria Tallchief, Marie Jenne, Tanaquil LeClercq, Beatrice Tompkins, Jocelyn Vollmar, Nicholas Magallanes, Francisco Moncion, Herbert Bliss and Todd Bolender. Lincoln Kirstein is general director, George Balanchine the artistic director, and Leon Barzin the musical director.

Composer Howard Hanson and pianist Rudolf Firkusny enjoy a good story before the world premiere of Mr. Hanson's First Piano Concerto, which took place on Dec. 31 with the Boston Symphony conducted by Serge Koussevitzky. The New York premiere will be on Jan. 12 in Carnegie Hall with the same organization.

CIVIC CONFERENCE

(*Continued from page 9*)

Guests at Concerts, Recitals

The staff were guests of several artists at Carnegie and Town Hall recitals, most of which had been arranged to coincide with the time of the conference, including Kirsten Flagstad, Ebe Stignani, Nathan Milstein, Louis Kaufman, Benno and Sylvia Rabonof, Ania Dorfmann, the Trieste Trio, Rosalyn Tureck, as well as Mariemma at the Ziegfeld Theater.

Several mornings were devoted to auditions to enable the representatives to hear artists who were not making public recital appearances during the conference period.

Theater parties were arranged for Streetcar Named Desire, Inside U.S.A., Small Wonder, Magdalena and other productions. Metropolitan Opera performances attended by the group, in which they heard many NCAC artists, were, in addition to the opening night, L'Elisir d'Amore, Goetterdaemmerung, Mignon, and Rigoletto.

"Holiday Party" Gala Finale

Conference social events concluded with the "Holiday party" for the entire staff of Civic at which NCAC, S. Hurok and Civic Concert Service were co-hosts. The Fifth Avenue offices where the party was held were decorated with Christmas trees, holly wreaths and pine boughs. Guests included concert and opera artists, many of whom gave impromptu solos, duet and quartet numbers. Among artists attending were Gladys Swarthout, Ezio Pinza, Jan Peerce, Luboshutz and Nemenoff, Blanche Thebom, Doris Doree, Marina Koshetz, Patrice Munsel, Florence Quartararo, Astrid Varnay, Winifred Heidt, Nathan Milstein, Isaac Stern, Robert Merrill, Thomas L. Thomas, Ania Dorfmann, Fritz Kreisler and others.

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BERNICE FROST SAYS . . .

PIANO RECITALS

Again several letters appertaining to pupils recitals ask—What can be done to make the recitals more interesting? . . . Do they have any real value for the pupils? . . . Why do we all dread them? . . . Should students be obliged to play in recital?

The above questions have been discussed in this column and if reference will be made to past issues of the Musical Courier a few ideas may be found.

To make the recital more interesting is to make it always a better recital—which means having the performances more musical; more varied in selections; diversified in tempi and shorter in length.

Recitals have a definite value for pupils in giving them the opportunity of playing in public; in hearing others perform; in presenting a pleasurable afternoon or evening of music by non-professionals, and in offering a musical social gathering.

Why teachers dread them I do not know unless it is due to the extra work involved. If there is difficulty in obtaining a recital hall this would present a problem. The place for the recital—if a public one—can be arranged in the fall, and thus need not be a last minute task. The printing of programs is a matter of routine. Preparing the pupils for the program should be the natural result of a good teaching season. If by January the teacher has well in mind what each pupil is to play there need be no cramming in preparation for the recital. It should be—on the part of each pupil—the pleasant performing of a number or two learned carefully and in leisurely manner during the season. Getting pupils ready for a recital at the last minute, so to speak, can be dreadful. Properly approached, the occasion is effortless and enjoyable in all aspects. The teacher's own attitude governs ninety-nine per cent of the atmosphere of all recitals.

Pupils should not be obliged to play in recitals—they should know that is a privilege for them to do so and by not playing *they* are losing an opportunity. It is no loss to the teacher or those in attendance. The mistake is too often made of giving to a gifted pupil the idea that the recital will not be successful without his performance. No one pupil is indispensable to any program.

Recitals are given for the pupils and not as an exhibition for the parents and friends of the pupils. The program should not be over one hour and fifteen minutes at the most. An hour is better. The selections must not be too long. If the teacher has the program as a whole well in mind there should be no boring results.

Recitals must and can be happy and enjoyable musical events.

Quiz Books

I find my pupils enjoy musical quizzes and puzzles but it is difficult to find enough to keep them busy as they wish to work on these at every get-together we have, which is every month. Can you give the names of books containing these games?

B. V., Delaware.

Two books that your pupils will enjoy are: Musical Questions and Quizzes by Marion Bauer and Junior Music Quiz by Burch and Ripperger.

Adult Beginner's Repertoire

An older pupil has just come to me after two years of study in another city. He reads fairly well but has been allowed to play only exercises and studies. This he tells me was done so he might get his fingers curved and in proper position. Should this pupil not be given solos and a repertoire build-up so he can play something he enjoys?

L. C., Virginia.

Your pupil can improve his finger position in some interesting solos as well as in the studies. Continue both, but for the time being give many solos and have them memorized. Choose compositions covering the keyboard and work for an arm freedom, good tone and relaxation.

Bach Inventions

Many of my pupils find the Bach Two-Part Inventions very difficult for them, even after they have studied for five or six years. Should not a pupil of average talent be able to play these after that many years of study? Most of them can play the Anna Magdalena Bach pieces very well.

M. S., Florida.

The Bach Two-Part Inventions are difficult both musically and technically and the average pupils does not find them easy to play. Suggest that you give your pupils some of the Little Preludes and Short Preludes; some of the easier selections from the Partitas, French and English Suites, and then return to the Inventions.

Fingerlift Scales

An advanced pupil has been unhappy about the scale work I have been requesting her to do. She feels that I require her to lift her fingers too high in her scale playing and says she is beginning to feel tension in her passage work in her pieces. Could I be demanding too much finger lift, and if so how can I train her for finger independence?

N. N., Utah.

If your pupil is beginning to feel tension in her playing, discontinue scale playing for the time being. I am led to think you are asking for too much or too high finger lift. Remember, in fast scale playing or in any fast passage work there is no time for high finger lift. While it is good to train fingers to lift, it can be overdone and the effort is not only wasted but unrelaxed conditions will prevail. Try soft-slow scale playing, with fingers touching the keys before playing then.

NOTES ON NEW MUSIC

By HENRY HARRIS

For Piano Solo

PARADE OF THE SOLDIERS, by Sidney Forrest; LITTLE DUTCH DANCE, by W. E. Robinson; PELICANS ON PARADE, by Louise E. Stairs, 30c each. Each piece two pages long, and fitting for the pupil of about one year's progress. Good studies in rhythm and clean phrasing. MOONLIGHT ON THE ICE, by Milo Stevens; SWEET THOUGHTS, by O. Scheldrup Oberg; DANCING IN A DREAM, by Stanford King, 35c each; LINGERING MEMORIES, by Oberg, 30c. These are four attractive waltzes, for the 2nd or 3rd grade. The first makes use of arpeggios and crossing hands, the others the problem of two separate voices in the right hand. A SOUTHERN AIR, by N. Louise Wright, 35c. Good technical passages, for second grade. COLOR MOODS, by Emile J. Schillio; ARABIAN NIGHTS, by William Scher, 35c each. For an enterprising 3rd year pupil. The first is a fine introduction to impressionistic music, the second has rhythmic variety. Theodore Presser Co., Philadelphia.

MUSIC BOX, by Alfredo Menzel, 30c. Good staccato etude, 2nd year. Short glissandi in the final measures. SCENES FROM SAN FRANCISCO, by Bethel Melvin, 30c each. Entitled Old Chinatown, On the Ferry-boat, Cable Car on Powell Street, and Summer Night in California, these four pieces are witty and charming sketches of our western metropolis. 3rd grade. THE HOP-TOAD and PLAYING LADY, 30c for both, and CUBAN DANCER, 30c, by Leota Stilwell. For 1st year, the last named is a good waltz, the others offer words as well as music. FLYING KITES, by Charlet Wurzberg, 30c. 2nd year, good "thumb under" practice. Carl Fischer, Inc., N. Y.

THREE LITTLE KITTENS, by Myra Adler, 35c. A fitting tune for the nursery rhyme, whose familiar words are supplied. 2nd grade. Oliver Ditson Co., Philadelphia.

AN OLD COURT DANCE, by Gardner Read, 30 cents. Good rhythmic study with a classic flavor. 3rd grade, 2 pages long. VALSE MODERATO, by Robert Schumann, 30 cents. An albumleaf from the master's opus 124. A good chord-study, 3rd grade, 2 pages long. J. Fischer & Bro., N. Y.

AVE MARIA, by Bach-Gounod, and DANCE from Prince Igor) by Borodin, 40c each. Howard Kasschau has arranged these well-known pieces for Grade 2-3. Ave Maria has both melody and accompaniment in the right hand.

MY LOVE, SHE'S BUT A LASSIE YET, arr. by Josephine Bowden, 30c. Scotch folksong, attractive with its good humor and fresh rhythm. Grade 2, 2 pages. CAPRICE, ELFIN MARCH, FOREST MURMURS, SCHUMANNESQUE, by Helen Boykin, 40c each. Written with an easily flowing pen, these make fine teaching material. Named in order of difficulty, the last demands a neat phrasing. Grades 2-3. REVERIE, by Mark Nevin, 30c. An expressive number, Grade 3. MANNEQUINS, by William Scher, 30c. Good study for staccato and strictness of rhythm, Grade 2. RED BIRD SINGING and FAIRY PIPER, by Jean Williams, 30c each. Charming pieces for youngsters, both demanding accurate "counting." The latter is for black keys only. Schroeder & Gunther, Inc., N. Y.

BIRDS IN OUR GARDEN and ONE LOVELY MORNING, by Mathilde Bilbro, 25c each. Both bright and cheerful, for early Grade 2. IN THE FOREST and HELTER-SKELTER, by Cleo Allen Hibbs, 30c each. The first is a good study in dynamics, the second needs quick fingers. Grade 2. MARIONETTES, ON PARADE, and MARCH OF THE TIN SOLDIERS, by Gardner Read, 30c each. The first is in gay 12/8 time, the others are good marches. Volkwein Bros., Inc., Pittsburgh, Pa.

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UP and DOWN the GUILD KEYBOARD

Attendance at auditions of the National Piano Teachers Guild of Reading, Pa., grown from a handful of pupils to several hundred under the tactful chairmanship of Ruth Kitzmiller Snyder. A beautiful garden spot for waiting, a quiet and inviting room with a fine piano, have all been made available, and both pupils and judges leave the Reading auditions with enthusiasm. Now, Byron Nunemacher is taking over much of the arrangements as well as serving in another town as adjudicator. His pupil, Rodney Ash, is winner of the $2,000 Luden scholarship.

RUTH KITZMILLER SNYDER and BYRON NUNEMACHER, co-chairman of the Reading, Pa., chapter of NGPT.

Judges for the Guild's Piano Excellence Prizes based on records heard at Melotone Studios overlooking Central Park: Clarence Adler, Ernesto Berúmen, Josephine Fry, Deith Golde, Harold Henry, Jewel Bethany Hughes, Ralph Leopold, Mera Weinstock and Angela Weschler.

Ralph Leopold will give a series of evening lectures on Wagner's Nibelungen Ring at Scarsdale, N. Y. In February he plays with Brooklyn Chamber Music Society at the Academy of Music in Brooklyn.

Marilyn Myers, pupil of **Cecil Berryman** of Omaha, is giving two recitals this season at Joslyn Memorial Hall. **Donald Murphy,** scholarship pupil of **Paul Roe Goodman,** is playing the Grieg Concerto with orchestra at Central State College, Oklahoma, in January. **Mary Ann Turner** of Knoxville, Tenn., is broadcasting over the NBC network. **Louise Lockner** writes that her pupil, **Arlene Schmitter,** played the Rubinstein Concerto with Utica Orchestra and won the Curran Scholarship and Etude Music Club Prize. **Jean Advena** (an **Arthur Hice** pupil) was one of two pianists in the contest sponsored by Cultural Olympics of University of Pennsylvania who won an appearance at the Philadelphia Academy of Music. **Bunnie Hoy,** pupil of Philadelphia Musical Academy, won one of three places to play concerto with Philadelphia Orchestra this year.

G. W.

IN SCHOOLS and STUDIOS

Barth at Miami Conservatory

MIAMI, FLA.—Hans Barth, pianist, composer and teacher, gave a recent piano recital at the Woman's Club. The feature was the first performance of Mr. Barth's newly and completely revised version of his own first Piano Sonata, op. 5, No. 1. This work made a favorable impression at Town Hall, New York, about 20 years ago. The audience recalled Mr. Barth four times after the sonata and at the end of the program demanded many encores. Among other works offered was an Etude by Helen Stanley, a Florida composer, which also was well received.

Mr. Barth recently joined the faculty of the Miami Conservatory of Music where he is conducting normal courses, master classes and giving private lessons. The inventor of the only portable quarter-tone piano, Mr. Barth is leading exponent of music for that instrument in America. He has composed a concerto for quarter-tone piano, performed by the Philadelphia Orchestra, Cincinnati Symphony and other major ensembles. As a teacher he has presented students in Town Hall recital and as soloist with orchestras; some of his pupils have won important contests, including the MacDowell Audition in New York and a concerto contest sponsored by the Music Education League, with an appearance in Town Hall for the winner. Mr. Barth has concertized extensively in this country and Europe, in addition to his private teaching, normal classes, composing and serving as Dean of the Board of Judges of the National Guild of Piano Teachers.

Edna Beatrice Bloom Presents Singers

The many activities of the students in Edna Beatrice Bloom's New York and Brooklyn studios were recently highlighted by a recital at St. Mark's Church House enlisting artists from both groups. Heard in duet, aria and art song were Rhoda Wyman, Lorraine Wyman, Phyllis Match, Nita Novick, Gloria Rose, Sylvia Siegel Lepor, Joyce Dorn, Carolyn Shulman, Barbara Siegel, Sheila Swenken, Fern Stoffer, Ann Gillespie, Marlene Delman, Rhodann Simmons. Eight of the young singers made their concert debut in this hearing. The evening's accompanist was Charles Richard.

Singers at Carnegie Recital Hall

A song recital was given by young artists on Dec. 7 at Carnegie Recital Hall. Giving good account of their talents were Evelyn Reade, Mary Maiuzzo, Margery Hyde, Sally Carlton, Helen Stallman, Ruth Belman, Patricia Zay and Laura Rose. Eleanor Weller was at the piano. The singers were presented by Mrs. Henri Zay. D. B.

(*Continued on page* 34)

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IN SCHOOLS AND STUDIOS

(*Continued from page 33*)

Cincinnati OMTA Chapter Meets

The first meeting of the Cincinnati section, Southwest District, Ohio Music Teachers Association, was held on Dec. 5 at the studio and home of Mr. and Mrs. Emil Beyer, Hyde Park, Cincinnati. Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, was guest of honor and speaker. Emil Beyer gave the first performance of his second Piano Sonata in F minor. Goldie R. Taylor, state president, reviewed the 22 state committees of the association. Mrs. Emil Beyer, Hamilton County Chairman, reported on the coming spring auditions of the OMTA.

Latham Artist-Students Active

Helen Arthur, soprano, will make a coast-to-coast concert tour in 1949 under the auspices of the Catholic Dramatic Program. Yvonne Ciannella, lyric soprano soloist of St. John's Episcopal Church in Far Rockaway, sang excerpts from the Messiah with the Queens College Orchestra under Boris Schwarz on Dec. 21. Rose Lammy, Puerto Rican soprano, flew here recently to resume vocal studies and prepare programs for concerts and radio engagements over Station WAPA for 1949 in Puerto Rico. All these singers study with Rita Sebastian Latham.

Tabori Artist in Demand

Helen Spina, soprano, who has appeared extensively in her native state, New Jersey, was recently heard as guest artist with the Middlesex Male Chorus of New Brunswick and with the Orpheus Glee Club in Sayreville and South Amboy for their annual fall concerts. Re-engaged for appearances with both choral groups, the young singer has also been chosen as semi-finalist winner in the radio contest sponsored by station WCTC of New Brunswick. She is soloist of her home-town church in South Amboy and is an artist from the Robert Tabori Studios in New York City.

HELEN SPINA, soprano

James M. Price Singers Appear

Singers from the studio of James M. Price are active. Kathryn de Haven, soprano, sang for ten weeks at the Paper Mill Playhouse, Milburn, N. J., as Marsha in the Chocolate Soldier and Sibyl in Firefly. Wilson, N. C., heard Patricia Connor, soprano, in recital, Dec. 6, and she was soloist in The Messiah on Dec. 10 at Roanoke, Va. John Jameson, tenor, sang in Haydn's The Seasons in Schenectady, N. Y., and in The Messiah on Dec. 12 in Paterson, N. J. Robert Thomas, baritone, appeared in a Pop concert of the Seattle Philharmonic Orchestra, Seattle, Wash., and also at The Inn, Buck Hill Falls, Pa. The Barry Wood television program (WCBS) presented Leonora Rae, soprano, in October and December.

Sperber Begins Recital Series

Herta Sperber has begun a lecture-recital series at the Rhode Island Conservatory of Music, Providence, R. I. At the first event she introduced two of her students, Teresa Martin, soprano, and Nicholas Lanni, tenor, who sang to her accompaniment. Alfred Hopkins, tenor, another artist-pupil of Miss Sperber, has been appointed to the voice faculty of the Westchester Conservatory, White Plains, N. Y. On Jan. 4 the St. Angela Academy in Aiken, S. C., will present Mr. Hopkins and Lillian Johnson, soprano, also a Sperber singer, in recital, with Miss Sperber at the piano.

Geneva Competition Announced

The fifth International Competition for Musical Performers is announced for Geneva, Switzerland, Sept. 19 to Oct. 2, 1949. Competitions announced are for voice, piano, cello, oboe, bassoon, and performances of sonatas for violin and piano. Artists between 15 and 30 years of age, from all countries, may compete. Prizes amounting to 11,000 Swiss francs are planned. Inquiries should be addressed to the Secretariat of the International Competition for Musical Performers in the Conservatory of Music, Geneva, Switzerland.

SCHOOL NOTES

The Minneapolis College of Music, Minneapolis, offered the first orchestral concert of the season on Dec. 14 in the College Auditorium. William Muelbe conducted, and soloists were Allan Wellunsheg, Eleanor George, Robert Feit, Alice Steenhoven, Wallace Gears, Omer Schommer and Larry Day.

Austin Conradi, pianist and a faculty member of the Peabody Conservatory of Music, gave a recital for young students at Sears Community Auditorium, Baltimore, under the auspices of the Baltimore Music Teachers Association. The BMTA are presenting a series of 12 student recitals in this auditorium.

Christmas programs at the Mannes Music School included one for the children on Dec. 17 when David Mannes and Shirley Van Brunt played violin and piano music of Dvorak, Schumann, Kreisler and Bach; and a program by the senior orchestra, soloists and choral group, Carl Bamberger, conductor, on Dec. 20.

Frank La Forge, composer-pianist and voice teacher, presented three of his artist-pupils in concert at the Derby Methodist Church, Derby, Conn., under the auspices of the Woman's Club of Ansonia, Derby and Shelton. Those appearing were Rosa Canario and Margaret Dargon, sopranos. Mr. La Forge played accompaniments.

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